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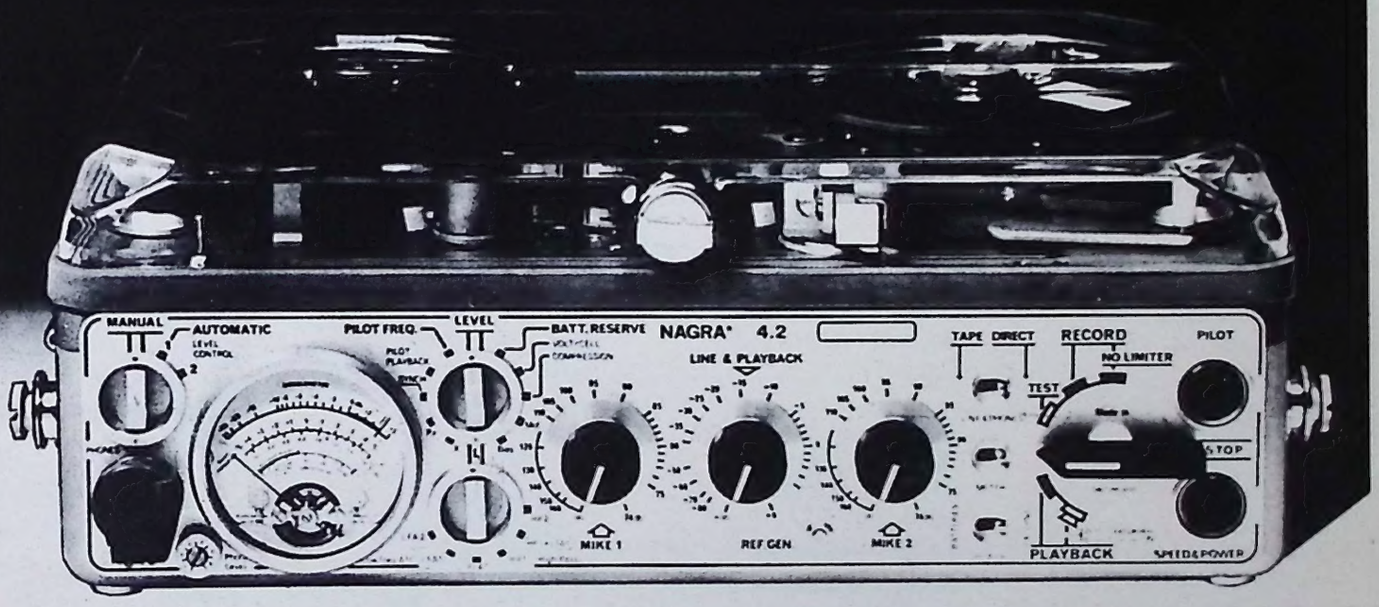

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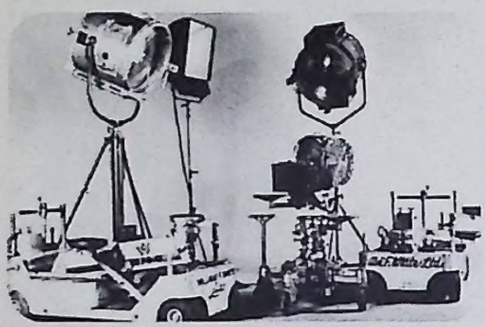

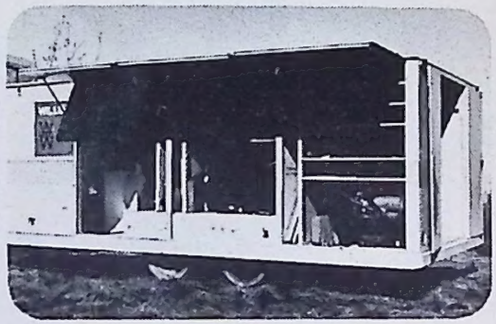

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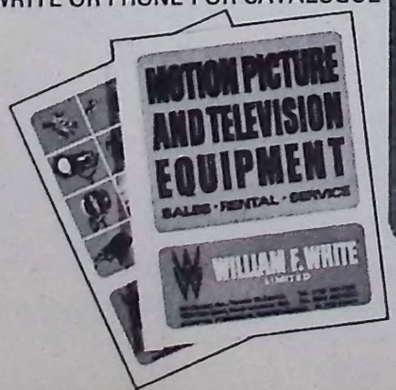

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CINEMA CANADA had quite a reception. Everyone has congratulated us on our first issue.

We feel we can do better. But for us to do a better job, we need your help. In order for CINEMA CANADA to survive, it must have the active support of the industry it is trying to serve. We believe this magazine can contribute much to the film industry in this country, but we must receive much more than just moral support to continue this service.

CINEMA CANADA should serve as a forum in which issues of common concern can be debated and common policies derived or differences resolved.

It, therefore, becomes vital for us to depend on you to support and encourage the dissemination of information and ideas. If our contents do not reflect your views, it is not our fault because probably, you haven't made your views known to us.

We would like to thank those who have advertised so far and would encourage more to do so. We would also like to thank our new subscribers for their vote of support.

In the publishing business, just as in the film business, if you do not receive co-operation and goodwill from those you are dealing with, then your prospects for success are very slim.

Considering the high death rate among Canadian magazines, we would not like to become a statistic on the debit side of the business.

CINEMA CANADA has diversified its contents. We hope to cover all aspects of the film making process. In up-coming issues we will focus on editors, actors, and other technical/creative people involved in the industry.

This issue and the next will spotlight directors.

Being very honest with you, we need your endorsement and co-operation to insure the flourishing of the magazine. We feel we are performing a unique service which benefits the growth of a vital and vigorous film community in Canada.

THE EDITORS/PUBLISHERS

CINEMA CANADA

May/June, 1972
Second Edition, Number 2

Editors/Publishers: George Csaba Koller
Philip S. McPhedran

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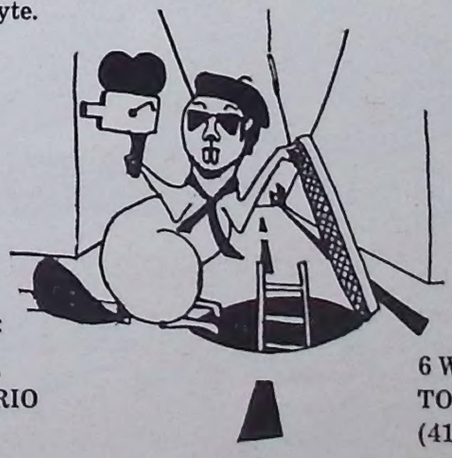

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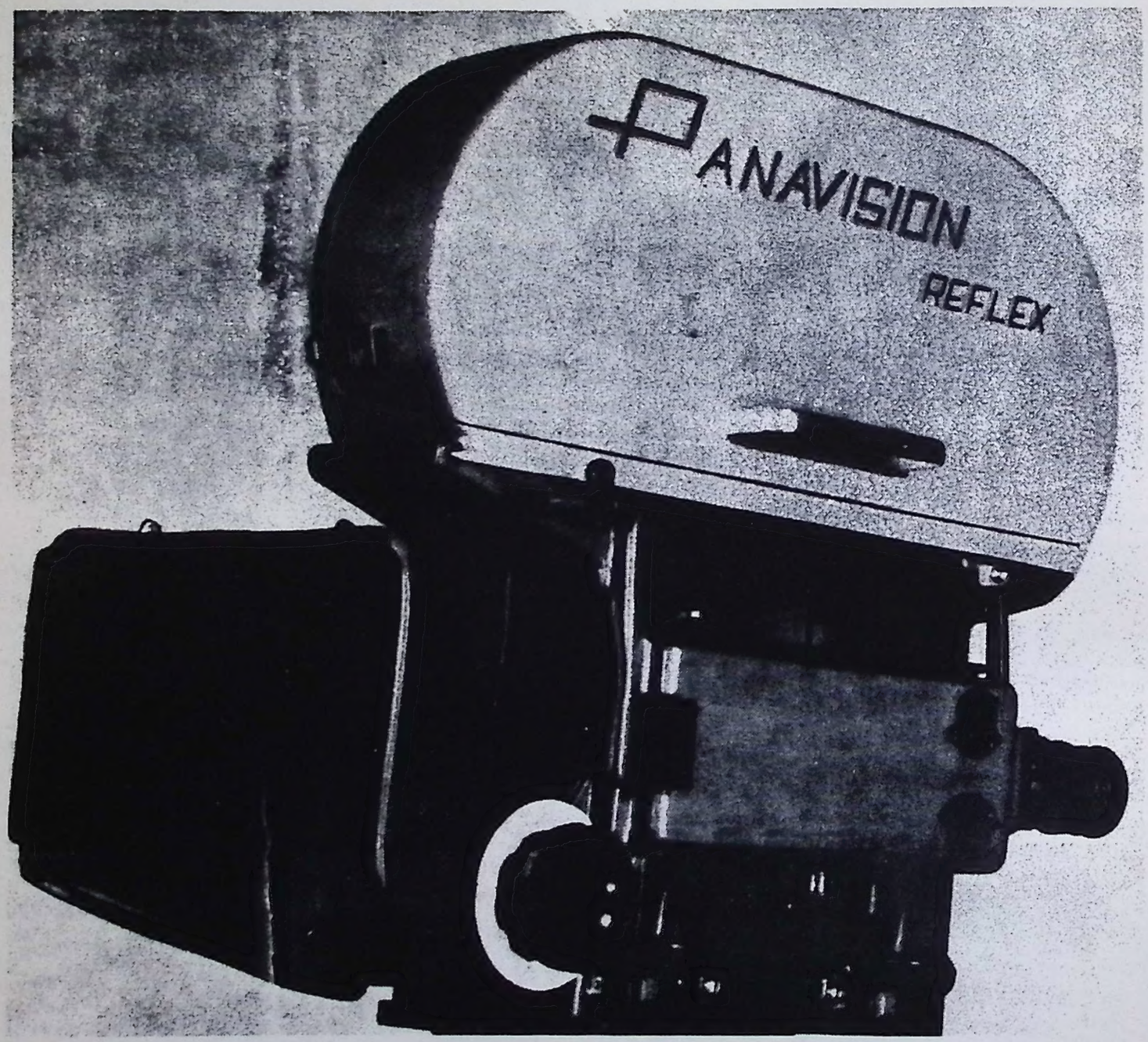

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CANADIAN FILM NEWS

CANADA AT CANNES

Having the "Cinema Canada" showings of out-of-competition Canadian films at Cannes last year paid off, apparently. This year, in addition to the official Canadian entry LA VRAIE NATURE DE BERNADETTE by Gilles Carle, the Cannes Film Festival sent a special invitation to have Eric Till's A FAN'S NOTES enter the competition as well. Till's film was overseas anyway, along with its director, as the official Canadian entry at the Berlin Film Festival. Other Canadian films scheduled for special showings at the directors fornight at Cannes were Jean-Claude Labrecque's LES SMATTES and LA MAUDITE GALETTE by Denys Arcand. Laurent Coderre's ZIKKARON is this nation's entry in the short film category.
(Film critic Marc Gervais will report on Cannes, 1972 in the next issue of CINEMA CANADA.)

WILLIAM FRUET DIRECTING OWN SCRIPT

Bill Fruet, scriptwriter of Don Shebib's two feature films, makes his debut as a film director on the screen adaptation of his own play, WEDDING IN WHITE. The play was staged at the Poor Alex in Toronto this winter with the support of a Local Initiatives Program grant. Doug McGrath and Paul Bradley will recreate their stage roles in the film, which stars Donald Pleasence. Carol Kane and Doris Petrie have the two female lead roles.
The May/June six week shooting schedule has already started on the $275,000 feature. Private backers are financing it, along with C.F.D.C. assistance. Producer is John Vedette for Dermet Productions, director of photography is Richard Leiterman.
The location is an old house in a Toronto alley that looks, according to Fruet, typically Canadian. "It could be anywhere in Canada." The drama is set in the forties and concerns the plight of an adolescent girl's coming of age, parental authority, and loneliness.

SUPPORT CANADIAN CINEMA!

CANADIAN FILM DEVELOPMENT CORPORATION

The Canadian Film Development Corporation announced in Toronto the names of film makers who will receive grants arising out of a competition for funds to complete dramatic films whose production has been undertaken during the past few months.

A jury from the industry viewed edited footage from films submitted by the applicants and examined the film makers' scenarios before making its recommendations to the Corporation.

The jury consisted of Sid Adilman, The Toronto Star; Lee Gordon, Westminster Films Limited; Morey Hamet, Phoenix Films Inc., Bob Huber, Cinema Lumiere; and Don Shebib, Director of "Goin' Down the Road" and "Rip Off".

A total of $10,000 will be made available to six film makers to assist them in completing their films.

Grant recipients are:

Michael Asti-Rose "Mirror Mirror"	$1,000
Peter Duffy "Cabbages and Kings"	$2,000
Erwin Wiens "And When Their Time Had Come"	$1,250
Gordon Nault "M.J.C."	$2,000
Judith Steed "It's Gonna Be Alright"	$2,000
David Troster "Jamie and Eric"	$1,750

The Canadian Film Development Corporation held a reception at the Park Plaza Hotel, on April 24th, in honor of the recipients. The very impressive guest list included the most influential people in the Canadian motion picture business. Michael Spencer and Chalmers Adams of the C.F.D.C. were the hosts at the affair. Those present included Sydney Newman of the National Film Board (and more recently, the CBC Board of Directors), Eugene Hallman from the Canadian Broadcasting Corporation, John F. Bassett, Bob Crone from Film House, Larry Dane, Al Waxman, Gerald Pratley, Don Owen, Don Shebib, Peter Carter, Richard Leiterman, Morley Markson, Alexis Kanner, Bill Fruet, Peter Rowe, Bob Blackburn, Henri Fiks, Bob Brooks CSC, James Beveridge from York University, Mike Lente, Lillian Gauci, Patricia Murphy, Ann Bishop, Ed Cowan and his wife, Nuala Fitzgerald, Allan King, Margaret Collier from ACTRA, Kirwan Cox, Bennett Fode, Harry Makin – a veritable Who's Who of the Canadian Film Scene – plus many, many more directors, producers, some lovely ladies, and the grant-recipients themselves. A night to remember!

FOX HALTS CANADIAN DISTRIBUTION

Toronto-born Gordon T. Stulberg, the President of Twentieth Century-Fox Studios in Hollywood, was in Toronto late last month to announce the closing down of Fox's Canadian operations.
All distribution of Fox films has been turned over to Belle-Vue Film Distributors Ltd. of Toronto. Eighty per cent of the Fox staff has been merged into Belle-Vue, under its President, Herb Mather.
Stulberg became President of the troubled studio seven months ago, and this shutdown is part of a multi-million dollar stream-lining of the organization. He claims the closing will save Fox $700,000 a year in fixed overhead.

DON OWEN SHORTS ON CANADIAN ROOTS

Don Owen just finished shooting six three-minute short films – portraits of rural hamlets, villages in Ontario. The films attempt to capture the spirit, ambience, and atmosphere of the places, with the actual voices of the local people on the sound track. The unifying theme of the six vignettes is a search for roots and identity in the country. Owen is very excited about these latest works, as he is about COWBOY AND INDIAN, a feature length documentary on two Ontario artists, one a city dweller, the other living on a farm in the country. This film was finished over three months ago for the National Film Board, and is still awaiting distribution. Owen is also very enthusiastic about a feature script, which he plans to film, provided financing is available. He finds that young Canadian writers are finally turning out excellent motion picture scripts.

TWO CBC NEWS TEAMS COVER VIETNAM WAR

The CBC News Service has two teams of correspondents covering the North Vietnamese offensive in South Vietnam is what has been described as the most important phase of the prolonged war.

Joe Schlesinger, CBC News Hong Kong correspondent and his cameraman Brian Hosking, have been joined by CBC Vancouver newsman Mike McCourt, who is now in the Mekong Delta. McCourt's cameraman is Harry Nuttall.

As far as is known, Schlesinger and McCourt now are the only Canadian radio and television journalists covering the war. In certain instances, their television film has been the only footage available, used not only by the CBC, but also by the American networks.

When North Vietnamese forces with tanks were attacking An Loc recently, Joe Schlesinger was there to send film and radio reports back to Canada via satellite. How Joe and his cameraman Brian Hosking got to An Loc and out again is a story in itself.

Now that the Americans are pulling out of Vietnam, newsmen have to find their own way around the battle zone, hitching rides with South Vietnamese helicopters and vehicles. Gone are the days when a newsman could call up the Americans for a free ride into battle zones, complete with meals and a place to sleep.

"There is no big press operation in Vietnam any more", says Schlesinger, "and you have to find your own way in and out of the fights."

To add to the difficulties, there is the increased danger of being killed. Schlesinger and Hosking hitched a ride with a medical evacuation helicopter going to An Loc. They were the only TV journalists at An Loc. Their helicopter was carrying seven other passengers besides themselves.

When the big North Vietnamese attack came, Schlesinger and Hosking were aboard the last helicopter to get out before invading tanks arrived. Of the seven passengers who went into An Loc with them, six had been killed and one wounded. Schlesinger and Hosking came out unscathed.

Their film was the only footage available on the An Loc fight and was transmitted to North America by satellite to be used not only by CBC television news, but also on American TV.

When it is all over, Joe Schlesinger hopes to get a brief holiday. In the past two months, he's had only one day off to spend with his wife and family in Hong Kong.

UNCAS FILMS TORONTO DANCERS

Hans Pohl of UNCAS Productions took a camera crew to cover the London performances of the Toronto Dance Theatre. The dancers were received warmly by the London critics, although some suggested that they toured too early in their development. The documentary film of the tour will probably be shown on television here. In London at the same time Don Shebib's film **Goin' Down the Road** was playing to good reviews and audiences.

OCTOBER CRISIS SUBJECT OF ANOTHER MOVIE

David L. Wolper has acquired the rights to THE REVOLUTION SCRIPT based on the book by Brian Moore who will also do the screenplay. It will be produced in association with Potterton Productions in Montreal. Theodore Strauss will be the associate producer. The script is based on the kidnappings of Pierre LaPorte and James Cross, and the subsequent murder of LaPorte.

PAUL BRADLEY IN THE NEWS

Paul Bradley (from **Goin' Down the Road** fame) is now starring with Donald Pleasance and Doug McGrath in Bill Fruet's WEDDING IN WHITE currently in production.

Bradley was also the subject of a CBC TELESCOPE program which was directed by Don Shebib and shot by Richard Leiterman. Toronto Star TV Critic Jack Miller called it "a striking piece of TV portraiture." That it was. At one point Bradley admitted "hustling prostitutes on Yonge Street and robbing a jewelry store as a teenager to stay alive and would do it again for survival and to avoid the humiliation of going on welfare."

ACTRA AWARDS TO BUJOLD, BERTON, AND SPRY

Gevevieve Bujold and Pierre Berton were chosen best performer and "most outspoken broadcaster with integrity" respectively at the first annual ACTRA Awards Dinner on April 14th. The event, sponsored by the Association of Canadian Radio and Television Artists, will hopefully grow to the dimensions and stature of the Emmy Awards in the U.S., complete with live television coverage.

Gevevieve Bujold won the Earle Grey award as the most outstanding performer in Canada. She was on location in Quebec, and could not be on hand to accept the honor personally. Pierre Berton, also Master of Ceremonies for the evening, won the Gordon Sinclair Award for "outspoken opinions and integrity in broadcasting."

The John Drainie Award for Distinguished Contribution to Broadcasting was won by Graham Spry, radio pioneer, who helped set up the first radio network in Canada, which later became the CBC. According to the trade press, his acceptance speech was the highlight of the evening.

Other nominees for outstanding performer were Chief Dan George, Paul Harding, Budd Knapp, and Gordon Pinsent. For the broadcasting award Peter Gzowski, Gerald Pratley, Orest Ulan and Jack Webster were the other candidates.

FOCUS ON THE MUNICH OLYMPICS

Harry Clapp, representing Agfa Gevaert in Toronto, is beaming these days as his company is setting up processing facilities or expanding already existing ones at the major Toronto labs. One of the reasons for all this hustle-bustle seems to be the selection of Agfa-Gevaert motion picture film as the official film for the Munich Olympic Games. For Toronto producers covering the event, film will be made available at a lower price if purchased here, ahead of time. Also detailed information is available on the photographic data of the various stadii (lighting, color of walls, etc.). Priceless knowledge for the cameraman and the producer who prefer to know these things well ahead of time. They'll have tough competition once there, however. David L. Wolper has announced that ten world famous film directors will be working on the Olympic Games Film this year, in an attempt to make it a box-office success, as well as an artistic one. The directors are Milos Forman, representing Czecholsovakia (even though he lives in New York now), Kon Ichikawa from Japan, Claude Lelouch from France, Yuri Ozerou of the Soviet Union, Arthur Penn from the United States, John Schlesinger for Great Britain, Ousmane Sembene from Senegal, Franco Zefirelli representing Italy, and Mai Zetterling, Sweden. Not since the 1936 Nuremberg Games has so much film talent been focused on the Olympiad!

MIXED REVIEWS FOR MON ONCLE ANTOINE

Canadian Film Awards winner MON ONCLE ANTOINE opened in New York last month to mixed reviews from the critics. Claude Jutra's film suffered at the hands of Vincent Canby of the New York Times, who wrote " . . . the film is so calculated to evoke humor, nostalgia, sadness and regret that it leaves very little room for self-discovery . . . that even the quite charming performances by professional and amateur actors finally seem as studied and mechanical as the film itself." Clive Barnes, however, writing for the same newspaper, raved about the film, as did Andrew Sarris of the Village Voice, who wrote that "Canadian cinema has come of age!" Daily News critic Kathleen Carroll described MON ONCLE ANTOINE as " . . . an affectionate dissection of life in a French-Canadian mining town . . . it has humor and a degree of charm."

HANDBOOK OF CANADIAN FILM TO BE PUBLISHED

Writer Eleanor Beattie collected a whole bookful of invaluable information on Canadian film, during research trips coast-to-coast recently. Published by Peter Martin Associates the book is due for release sometime in August. Ms. Beattie profiles one hundred important Canadian filmmakers, complete with biographies and filmographies. Canadian cinema is also included, along with a film study guide to libraries, schools; bibliographies, and a survey of the present situation concerning film co-ops, distribution outlets, and the film scene in general. The book will be paperback, costing less than three dollars. Sounds like a bargain!

ALBERTA PLANNING FEATURES

Plans are afoot in Calgary to make a feature film on the life story of John Ware, a legendary Alberta rancher, who happened to be black.

Edmonton writer Sheila Watson's novel THE DOUBLE HOOK might be made into a film as well. Producers Samuel J. Koplowicz and Dale Phillips of Filmwest Associates, Edmonton tentatively schedule Cache Creek, British Columbia as the location.

FILM FOR CHINA MADE BY EDITCOMM

Derek Baker of Editcomm informs us that he recently completed an industrial film commissioned by General Motors, designed for showing in the Peoples Republic of China at an upcoming Canadian Trade Exhibition. The publicity man from GM Diesel Division of Canada wanted a film made about a brand new, three-hundred thousand dollar mammoth ore-transport diesel truck. But he didn't want a sales film. So Derek and his cameraman went to London, Ontario, to the GM works there and started to capture this automotive giant on celluloid. They came up with a twelve minute short cut to sound effects, which Derek claims is geared to an Oriental audience. No narration necessary. Speaking of multi-national endeavors. A U.S. giant corporation wanting to impress Chinese mine directors with a Canadian made film!

TWO NEW DUBBERS AT FILM HOUSE

Bob Crone of Film House reports that he is proud to have Len Abbot and Hugh Strain on staff, both recently from England. Len Abbot's dubbing mixer credits on features includes TALES OF BEATRIX POTTER, THE RAILWAY CHILDREN, NOTHING BUT THE BEST, STOP THE WORLD I WANT TO GET OFF, GIRL/BOY, and CATLOW, and he has done THE AVENGERS, THE PRISONER, THE SAINT, THE THIRD MAN, and THE PROTECTORS, to name just a few, on television.

Hugh Strain came to Film House from Warwick Films in London. He's worked on dubbing THE CARETAKER, WHAT'S NEW PUSSYCAT, MORGAN, ULYSSES, MARAT/SADE, GET CARTER, THE VIRGIN AND THE GYPSY, and THE GO-BETWEEN, among many others.

Both men bring with them years and years of technical excellence as well as a refined artistic sense, judging from the quality of the films they have worked on. Toronto is lucky to have them here!

CINEMA CANADA needs information, specifically on Canadian filmmaking activities coast-to-coast! Attention production companies, producers, directors, cameramen! Also independent filmmakers, experimental cineastes, film students and visual artists! We would like to know what you're doing, what you're working on. How else can people find out about the epic being shot in Prince Edward Island, or the cinematic voyage undertaken by three Canadian microbes equipped with microscopic sync sound equipment through the bloodstream of a newly liberated Arctic penguin? Keep those cards an' letters comin', folks!

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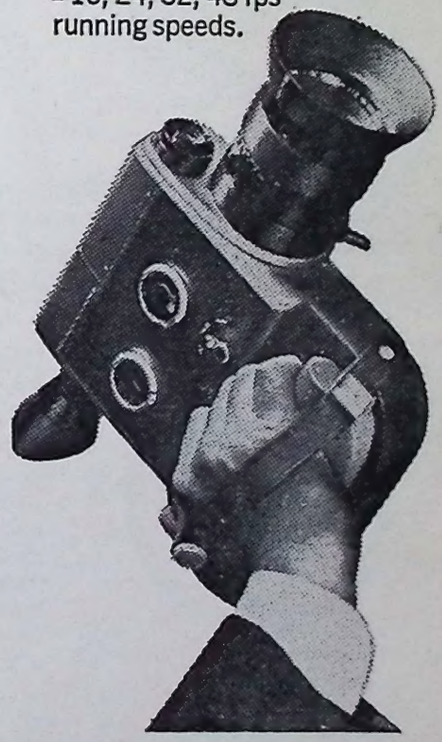

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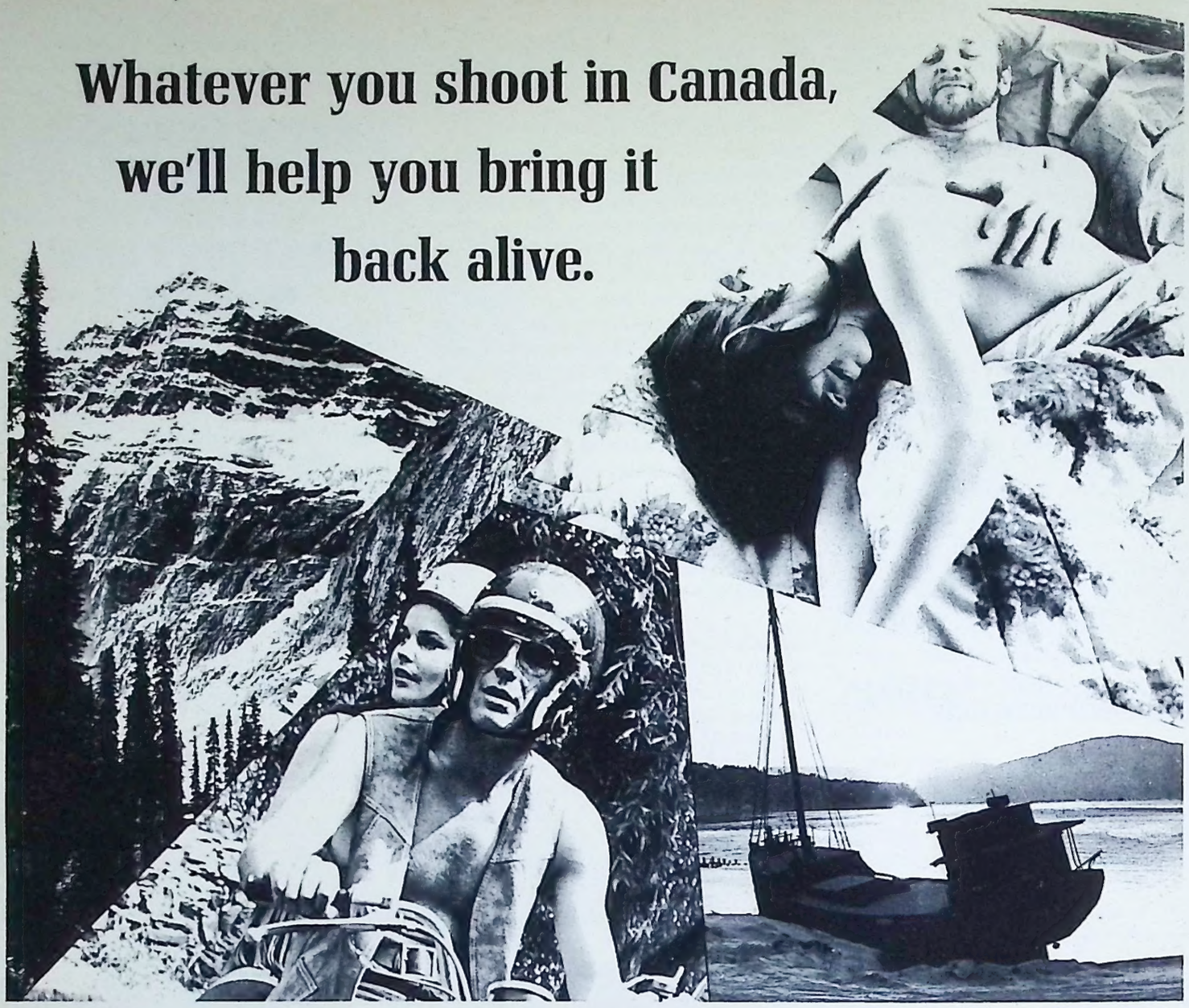

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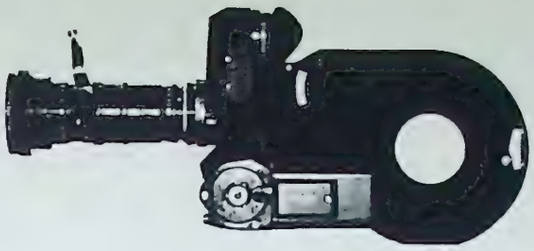

SUPER 8MM SEEMS TO STIR SUPER EXCITEMENT

An item about Richard Leacock and his revolutionary new Super 8mm sync sound system in the last issue of CINEMA CANADA stirred more excitement than all the other half-tones and typographical errors combined! Let's reiterate, for those wanting more information: Ricky Leacock, the same man who shot LOUISIANA STORY for Robert Flaherty, and who filmed all those cinema verite masterpieces with Don Pennebaker in the sixties, is now at the Film Department at the Institute of Technology, Massachusetts (M.I.T.) in Cambridge, Mass.Leacock, with a little help from his friends, developed a super-cheap super 8mm crystal-sync sound system, by making slight conversions on mass-produced equipment. He will be giving a workshop production course this summer (June 11th to July 1st) on the campus of the University of New Hampshire in Durham, in conjunctin with a program run by the University Film Study Centre. Others involved with the Summer Film Institute will be Yvonne Andersen of the Yellow Ball Workshop teaching animation; Stan Vanderbeek, holding an experimental workshop in the creative potential of video; Vlada Petric, Ivan Passer, and Anthony Leihm will conduct study sessions on contemporary East European Cinema; Stan Brakhage, Donald Skoller, and Standish Lawder will help to examine the Independent American Cinema; and Gerald O'Grady will hold an introductory course to film study. After all that, by the time you read this it will probably be too late to apply, since the closing date for registration is listed as May 10th. However, for further information contact: Terry Kemper – Summer Institute Coordinator/ University Film Study Centre/ Box 275/ Cambridge, Mass. 02138/ (617) 894-0920 . . .

For further information on the topic of super 8mm filmmaking and its growing popularity, please write: SUPER 8 RESEARCH NEWS/ WGN CHICAGO/ KDUB DUBUQUE/ P.O. BOX 1166/ DUBUQUE, IOWA/ 52001 U.S.A.

NEW CAMERA DEVELOPMENTS

Two new camera developments were announced by Panavision's president, Robert Gottschalk. Designed to reduce lighting requirements, the cameras, in combination, require only one-fourth the light required by conventional equipment. The R200 NXX, silent reflex camera, has a special movement that alows a shutter opening of more than 200 degrees, giving added exposure to film. Panavision claims it also reduces the strobing effect caused by panning and zooming. During testing the unit is said to have proved to be 7/8 of a stop faster than the pellicle reflex cameras, resulting in the ability to film a scene with about one-half the light required by pellicle cameras with superior definition. A series of super speed lenses, available in both the anamorphic and spherical lens series are from 100 per cent to 200 per cent faster than any other anamorphic lens without sacrificing definition or quality, according to Panavision. Cameras and lenses are currently in production.

SMPTE CONFERENCE HELD IN NEW YORK

The 111th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers took place in New York City from April 30th through May 5th. During the course of the week excerpts from sports and documentary films were shown, the filmmakers were present (Larry Lindberg, the Maysles Brothers), to comment on technical problems and how they solved them with their peculiar production methods. Other topics under discussion were the new super cable-less sync sound system, and production techniques for surgical teaching films. There was an educational workshop on photo-instrumentation techniques in which participants were able to have working experience with a variety of instruments. Laboratory practices, video-players, education in motion picture technology, and a symposium on theatre projection and screening-room practices, as well as a two-day conference on public broadcasting rounded out the event.

KODAK ANNOUNCES 'NEW LOOK' IN SOUND, SUPER 8 PROJECTOR

A new, sound, super 8 motion-picture projector, featuring a totally unique design in operation and appearance, is announced by Kodak Canada Ltd.

The horizontal, low-profile design of the Kodak Supermatic 60 sound projector completely eliminates the bulky inconvenience of conventional upright projectors. It also provides instant loading of projection cartridges, allows movies to be shown on a large screen or on a built-in Kodak Ektalite projection screen, and makes the projector ideal for individualized study or use in carrels.

Among the projector's many convenience features are: a built-in 'pop-up' 6 by 8-inch Ektalite projection screen for displaying color movies even in daylight conditions, automatic threading of film from Kodak projection cartridge, single lever control, special safety mechanisms to help prevent film damage, two forward projection speeds (18 and 24 frames per second), stop-motion, instant review, automatic rewind of film into the cartridge, high and low lamp positions, amplified power output of 5 watts, built-in speaker and connections for external speakers or headphones, and easy access to the projector mechanism for routine cleaning and lubricating.

Loading the Supermatic 60 projector with Kodak projection cartridges is as easy as dropping the cartridge on its side into the projector. Gravity properly positions the cartridge and holds it in place. Snap-open Kodak projection cartridges are easy and inexpensive to load and unload, if desired, and fit many Kodak super 8 projectors. Kodak projection cartridges are available in 50-foot, 100-foot, 220 foot, and 400-foot sizes.

Lifting the projector's cover allows the user to preview films on the 6 by 8-inch Ektalite projection screen attached to the inside of the cover. The Ektalite screen, providing images at least six times brighter than conventional screens, permits viewing of movies even under bright room light conditions. An optional 15-30 mm f/1.3 zoom lens provides a 5 by 6-inch image on the Ektalite screen. Closing the cover allows the user to project on conventional screens and room walls.

The projector casing is shock-resistant and forms its own carrying case.

The projector base has a handsome walnut wood-like vinyl finish.

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LES QUEBECOIS

QUEBEC AT CANNES: Official entry is Gilles Carle's LA VRAIE NATURE DE BERNADETTE (Carle-Lamy Production), a "religious western" in Panavision and color, starring Micheline Lanctot and Donald Pilon. Critics' Week selection is Denys Arcand's UNE MAUDITE GALETTE (Cinak production), a Panavision thriller with Luce Guilbault and Marcel Sabourin. Finally, at the Directors Forthnight: LES SMATTES (Cinak/Carle-Lamy production), Jean-Claude Labrecque's epic of Gaspesia farmers' revolt with Donald and Daniel Pilon.

Francis Mankiewicz' first film LE TEMPS D'UNE CHASSE (NFB production) is to be released during the summer. Shot by Michel Brault and edited by Werner Nold, it stars Guy L'Ecuyer, Marcel Sabourin and Luce Guilbault and tells the story of a hunting week-end.

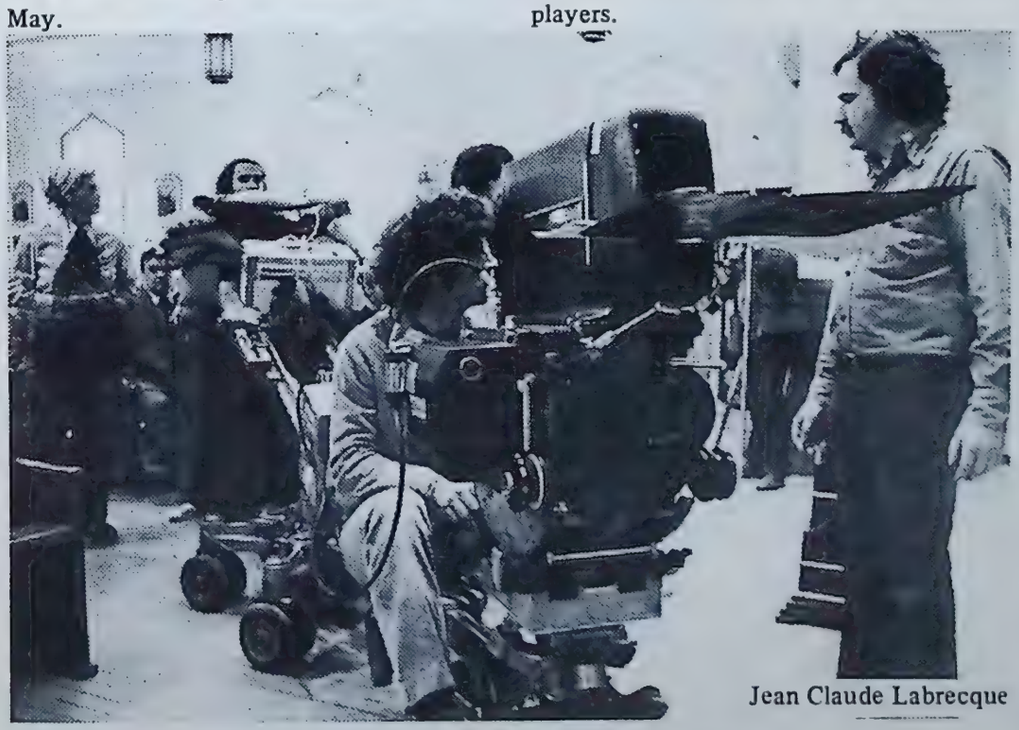
Andre Melancon, President of the Director's Association (A.P.C.Q.), recently made his acting debut in the title role of Clement Perron's first feature TAUREAU. The film is produced by the NFB and shooting will continue in late May.

Just released is Alain Chartrand's first feature ISIS AU 8. Produced with the help of the Societe cooperative des productions audio-visuelles, ISIS is an intimate portrait of a young couple who abandons city life for a more natural existence on a small farm.

The producers' association (A.P.F.Q.) just had a two-day seminar in the Laurentians with guest speakers Ministers Claire Kirkland-Casgrain and Gerard Pelletier and film personalities Michael Spencer and Raymond-Marie Leger. The new Board of directors of the association elected on this occasion is: Claude Godbout (President), Arthur Lamothe (Vice-President), Andre Collette (Secretary-treasurer), Pierre Lamy and Pierre David (Directors).

Roger Frappier is finishing shooting a candid portrait of poet Raoul Duguay. Andre Gagnon is behind the camera.

Jacques Leduc has just finished shooting his new feature LA TENDRESSE ORDINAIRE; photography is by Alain Dostie. Esther Auger, Luce Guilbault and Jocelyn Berube are leading players.



Jean Claude Labrecque

Pascal Gelinas' first feature MONTREAL BLUES has been officially invited to Pesaro Festival to the held September 10 to 17.

Feature articles on Quebec film-making and a directors' dictionary in Swiss film magazine TRAVELLING.

Jean-Pierre Lefebvre is finishing ULTIMATUM, a "guerilla film" he produced himself. Shot in 16mm by Jacques Leduc the film stars Francine Moran and should go to war in early fall.

The Conseil quebecois pour la diffusion du cinema has just published a 46 page booklet on director Jacques (IXE-13) Godbout. It is the ninth in a series devoted to "Cineastes du Quebec'-'—previous issues were devoted to Groulx, Carle, Lefebvre, Jutra, Perrault, Labrecque, Lamothe and Arcand.

Recent hot box-offices in Montreal: Jean-Claude Labrecque's LES SMATTES and D. Heroux's UN ENFANT COMME LES AUTRES. And MON ONCLE ANTOINE is still doing good after some 25 weeks.

"The Conseil is not 'a part of the Cinémathèque québécoise' as you stated in your previous issue, but an independent, non-profit organization, ad ministered by the following groups: Association professionnelle des cinéastes du Québec, Association des producteurs de films du Québec, Association canadienne des distributeurs indépendents de films d'expression française, Syndicat national du cinéma, Syndicat général du cinéma et de la télévision. The Conseil is almost entirely financed by a yearly grant from the Minister of Cultural Affairs of Québec."

"Congratulations for issue number 1. Very good material and a lot of precious information."

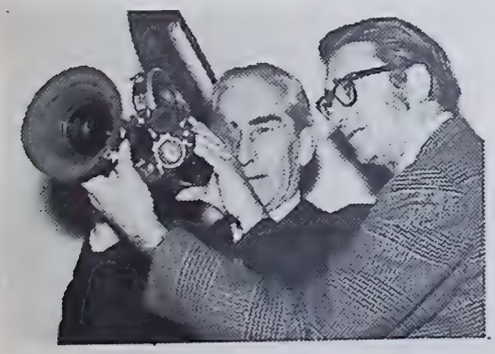
Robert Daudelin conseil quebecois pour la diffusion du cinéma.

VANCOUVER

TOURIST PROMOTION FILM "ISLAND EDEN" – AN EAGLE'S EYE VIEW OF VANCOUVER ISLAND.

The Hon. Kenneth Kiernan, Minister of Travel Industry, has announced the general release of a new half-hour colour film featuring the scenic beauty of Vancouver Island as an all-seasons recreational area. The film, titled Island Eden, was shot by Norm Keziere, a veteran cinema photographer who has been with the Department of Travel Industry's Photographic Branch for the past four years and who has been responsible for a number of exciting productions.

In announcing the release, the Minister said, "We are especially pleased with this film, for, while it is primarily a documentary made specifically to promote tourism on Vancouver Island, it is at the same time an artistic film of the highest order. I sincerely believe that it will do much to awaken an awareness to the wide diversity of holiday attractions on the Island. I offer my congratulations to all who have been associated with this fine production."



Island Eden was photographed over a period of 14 months during which Keziere and his crew ranged from Victoria to areas north of Campbell River. Keziere worked in co-operation with pilots from the Department of Lands and Forests and was provided with an aircraft especially equipped with plexiglas nose capsule used for photographic mapping.

"The pilots were really great," said Keziere. "They got me into areas where the scenery was spectacular and their technical help contributed a great deal to the quality of this picture."

The picture emphasizes all aspects of holiday activity on Vancouver Island from the incredible scenic beauty of the Della Falls, west of Courtenay, cascading in the full flush of spring water run-off, to the swinging night life of Victoria.

Helicopters enabled Keziere to get in close for many travelling shots. He shot in the air, on the ground and also underwater. Some of the film's most exciting footage shows steelhead in Big Qualicum River sidling up to a lure. The entire sequences are filmed underwater.

Island Eden also raises the hopes of salmon fishermen by howing an excellent catch and then a barbecue with fresh fish. Conservationists will be pleased to see his footage of salmon spawning.

Winter sport fans will see the possibilities of skiing on the Island. Keziere has captured the excitement for water-sport enthusiasts, both above and below the surface. There are thrilling sequences of water-skiing and, in the changing seasons, he gives his viewers a look at skiing in the Forbidden Plateau area.

An exciting sound track has been provided for Island Eden by the internationally celebrated composer and jazz musician Paul Horn, who now makes his home in Victoria. Horn, who has consistently topped musical polls as a flutist, has also used electronic sound to give Island Eden a unique quality.

The 30-minute production can be booked for viewing by local organizations and service clubs through the Department of Travel Industry. Island Eden will be submitted to judges in Hollywood for Academy Award nomination.

ALL'S QUIET ON THE WESTERN FRONT . . .

Kelly Duncan writes from Vancouver:

"Certainly, send me some extra copies of CINEMA CANADA, I will circulate them. I'm sorry I don't have more Vancouver news, but there's nothing happening on the feature end. CBC are waiting for the NABET strike to end before starting their "Beachcomber" drama series. Although I think they might attempt to go ahead, strike or not. I don't see much of the other cameraman – but I will chide them to send information to you. If everyone contributed a little your job would be easier. Right?
Keep up the good work.

Kelly Duncan CSC

There's a possible feature going in Edmonton. I'll have more info next time.

SFU FILM HAS PREMIERE

THE GROUNDSTAR CONSPIRACY, a movie filmed on campus at Simon Fraser University in British Columbia last summer, had its world premiere at the Vogue Theatre in Vancouver on May 11th. Proceeds went to the SFU student aid fund. The film stars George Peppard and Michael Sarrazin, with many SFU students as extras.

B.C. FILM WINS TOP INTERNATIONAL AWARD

A British Columbia produced film has been awarded first place in the documentary section of the United States Industrial Film Festival being held in Chicago the week of April 24th.

"The Breadwinners", a half-hour industrial safety film produced for the Workmen's Compensation Board of British Columbia, tells the story of a seriously injured workman, his months of recovery and treatment, and finally, his return to work as a productive person.

It was chosen over 150 other entries in the documentary class to receive a "gold camera award." The festival has attracted 550 entries from 15 nations.

The Breadwinners was produced for the WCB by Vancouver's Canawest Film Productions Ltd., and marks the third consecutive year that a Canawest film has won a gold award at this festival.

"The film will be of great assistance in the WCB'S safety education program," Cyril White, Q.C., WCB chairman said. "We offer our congratulations and appreciation to all the talented B.C. people who made this film possible."

Musical score for the film was composed by a Vancouver firm, Griffiths, Gibson Productions and performed by B.C. artists.

CANADIAN FILMQUEST LIMITED of Vancouver, specializing in documentaries, has been commissioned by the B.B.C. to film the activities of the British Trans-Americas Expedition in its push to traverse the gap from the Republic of Panama to the Republic of Colombia. The British expedition will attempt to force a route from Panama to connecting routes in Columbia. The expedition will study environmental and ecological conditions and the sociological effects of civilized man's intrusion into the lives of primitive tribes of the jungle. The CBC has also commissioned Filmquest to bring back footage for a one-hour CBC television documentary. Alan C. Bibly will be the producer-director.

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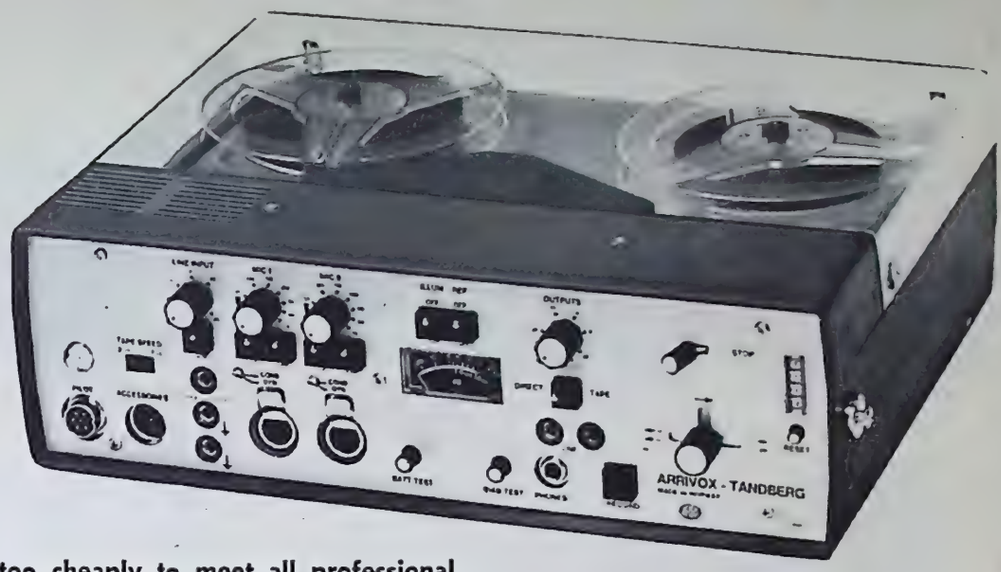

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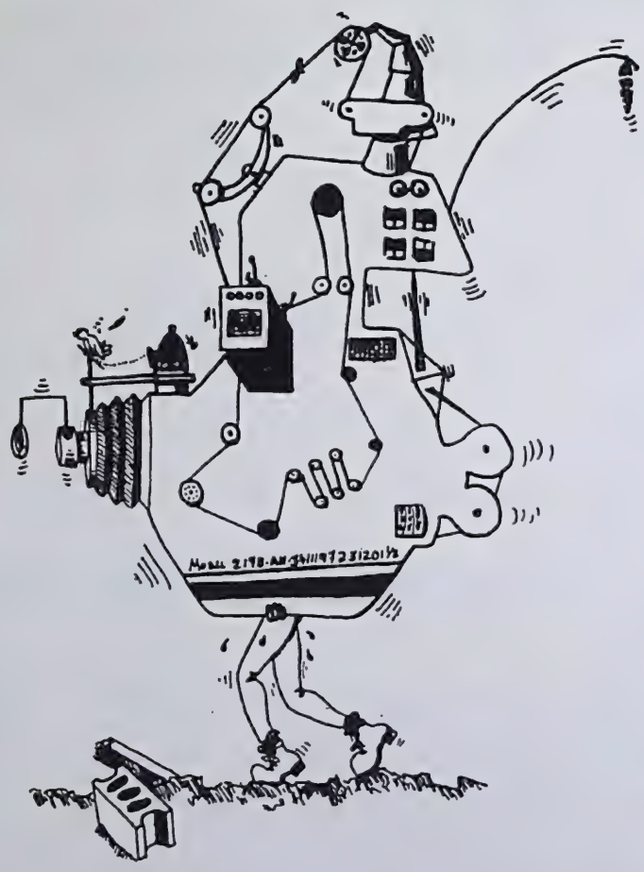

Drawing credits: Jason Whyte

"I sympathize with the public and we have said time and time again in the press media that our battle is not with the public. Our battle is with the CBC."

–A NABET spokesman–

"Yes, there was a fairly prolonged reaction to hockey by the public until it went to the other network."

–A CBC spokesman–

The strangest, and probably most unfortunate aspect, of the current strike/lockout between the National Association of Broadcast Employees and Technicians and the Canadian Broadcasting Corporation, is both sides flagrant disregard for the effect the dispute is having on the public and other areas of the entertainment field.

Neither side, despite protestations to the contrary, have shown much sincere interest in the welfare of the viewing and taxpaying public.

It is rather ironic that not only is the public being deprived of programming but that it is also suffering the indignity of having to pay for this privilege.

However, the public seems to have passively accepted this loss of programs and money without a murmur.

The main disruption has been on the radio and the production of new programs. It is on here where the most noticeable effect of the strike has been.. Normal programming has come to a halt with 'disc spinning' as a replacement.

On television, aside from the hockey situation, the disruption has not been as obvious because the supervisory staff and reruns have covered for the absence of the technicians.

Relatively low key media coverage has also contributed to the acceptance of the dispute without any squawks. Except for a few isolated incidents, i.e. the hockey

games, the public has shown absolutely no interest whatsoever in the strike, let alone its cost.

The actual cost to the public would be very hard to express in dollars and cents. The CBC will likely bury the cost deep within its next annual report, anyway.

The effect the strike has had (and will have) on the other people in the entertainment field is just as hard to assess. The longer the strike continues, the harder hit are individuals within such groups as the Directors Guild and the Association of Canadian Television and Radio Artists (ACTRA).

Evelyn McCartney, Executive Secretary of the Directors Guild, says that the strike has affected the members "to the extent that some directors who had been contracted to do shows for the CBC have not yet had their contracts fulfilled." She feels about a dozen directors have been seriously affected.

The situation is worse at ACTRA. Paul Siren, their General Secretary says, "It is very obvious with the cancellation of programming that our members have been very severely affected".

Considering the rather precarious position of most actors and writers in the business, this 'lull' could have a quite devastating impression upon the members of ACTRA.

Cecil Smith of CBC's Public Relations asserts that "The CBC has taken the view to honour the contracts of ACTRA and other contracted parties to the Corporation".

Smith didn't seem too concerned with what happened to these 'contracted parties' in the meantime.

He did react to estimates from union officials concerning the amount of money the strike is costing the CBC. Smith said, "Yes, the strike has cost the Corporation money through radio, television, talent and programming, but nowhere near the ludicrous figures quoted by the union".

One Toronto union official estimated that the CBC has lost roughly $10 million so far, and thinks it will cost them 'a whole lot more' before the dispute is over.

So both sides agree the strike is costing money, but again neither seem especially concerned with who will be footing the bill once a settlement is reached.

Another area where the cost is not measured in dollars, is the effect on morale and trust between the technicians and management, even after the technicians return to work.

So much bitterness has been stirred up by this dispute that the wounds will take quite a while to heal.

Ed Macpherson, secretary of local 74 explains it this way, "Even when the technicians do go back to work, whether it's because the guarantees have been dropped or we reach a compromise, or in fact get a new contract, the CBC will never be the same. Any personal relationships that had been developed over the years between the technicians and the supervisors has been completely destroyed, and it's rather unfortunate because in our type of industry you need co-operation. I don't think it can be restored overnight. It will take five years or more".

The CBC management seems to take the attitude that once the strike is settled everything will revert back to normal in a very short while.

Smith believes "Once a union has been out as long as NABET has, there is bound to be some rancour, however, once settlement has been achieved, the atmosphere will be much more relaxed".

A member of the Toronto executive said, "Our fight with the Corporation is really one all unions have, so in a sense, we're fighting for all the unions. The CBC knows if they break NABET, all the unions within the Corporation are broken."

The CBC is very emphatic in its denial of this accusation. "We're not trying to break the union," says Smith, "just because we haven't given in, doesn't mean we're out to destroy NABET."

He cites the fact that "the CBC's experience with other unions in the Corporation showed that mediation does work and we are confident that this dispute can be settled the same way."

Well, that may be so but it seems to be taking quite a while to settle this dispute.

Derek Nelson, Manager of Industrial Relations for the CBC when asked whether a settlement was any closer gave a "qualified yes"answer.

Union officials are not as optimistic. The Toronto executive feels the strike might even extend into the fall. They feel Nelson's qualified yes must have been referring to the fact that the format for the talks had been decided upon.

Neither side is enthusiastic about the dispute going to arbitration.

Nelson said that practical rules with arbitration "is that there are no rules. We would only favour arbitration after all legal steps have been exhausted."

It is apparent that neither side wants to go to arbitration for the simple reason that both feel they have much to lose.

COMMUNICATION GAP

Two examples illustrate how far apart the CBC and NABET are in trying to resolve their differences.

In June of last year, the CBC recommended to NABET that they forgo the conci liation officer and board stages and go straight into the mediation stage.

NABET rejected the proposal outright. Their reason: they didn't consider the summer a good time to strike (probably because that would be the time when the effects of the strike would be least noticeable).

The CBC believes, and quite rightly so, that the strike could have been settled now if the union had agreed to skip the concilliation stages. It would have at least advanced the talks six months.

The second example shows how the CBC has exaggerated their side of the story in one aspect of the bargaining.

The CBC says one of the major stumbling blocks to the settlement has been the high number of demands that the union has submitted.

The CBC suggests that NABET presented approximately 400 demands to them in May of last year, and that they had been pared down to about 230 by February of this year.

However, the CBC has a strange way of totalling up the proposals. NABET officials say they only presented roughly 110 original propo-

sals last year, and that that number has been reduced to below 85 now.

Why the discrepancy in figures? For just one proposal from the union, such as the reduction from an eight hour to a seven hour work day, the CBC considered that everywhere in the contract where this necessitates a change counts as a proposal. In other words, for example, if the wording in the contract has to be changed in 20 places then they equal 20 proposals.

The funny thing is that neither of these two examples are concrete issues between the sides, yet so much importance was placed upon the handling of each.

At the core of the dispute is the CBC's desire to take advantage of the advanced technology taking place in broadcasting while NABET is concerned with the effect the machinery will have upon their job jurisdiction and job security.

The CBC feels the union has to accept the fact that it is the right of the Corporation to make full use of any advances.

The technicians don't dispute the CBC's right to use new advances, all they are asking for is some say in the manner these changes are to be instituted.

The union also wants some guarantees of job security which is being threatened by the machines. It feels when automation comes, the equipment should be operated and maintained by technicians.

The Corporation concedes that all maintenance and handling of the equipment should be the responsibility of the technicians.

But the CBC says that technicians should only be assigned to certain jobs when non-technician personnel can't do the job.

For example, with the new tape recorders which can be carried in the interviewer's hand, the CBC sees no reason why a technician should be along to push one button.

What the CBC is trying to do is free its hands to make full use of all advances. It wants a relaxation of the present contract agreement that NABET members alone can set up, install, operate and maintain equipment.

As the technicians are the ones to be affected by any technological change, their argument that they should have some say in how the changes are instituted, is very fair.

On the surface, it sounds as if this dispute could be solved by some hard bargaining and a little compromise from both sides. It probably could, except for some underlying resentment from either side which has caused the current dispute to become a festering wound.

The technicians are openly critical of the underhanded tricks being played on them by what they call 'the shadow establishment'.

One executive in the Toronto local gave just one example. The CBC was going to cover a scientific conference in the United States with a full crew including technicians.

The CBC then told the technicians involved that they were cancelling the full crew for some reason, and were just sending a commentator down to cover the conference.

What happened was that a New York crew was hired to do the job for which the union rightfully believed belonged to it. The technicians think this was a deliberate attempt to undermine the union by the shadow establishment.

The technicians don't hold the higher members of the establishment in such high esteem either.

Although George Davidson instituted a new 'streamlined' approach within the Corporation in an attempt to simplify the structure, the technicians don't think he's done a very good job.

"The problem with Davidson", said one member of the Toronto local executive, "is that he doesn't hear what is going on or else he wouldn't be telling the press what fun being President of the Corporation is".

The Toronto executive of NABET cite the attitudes of Davidson, Nelson and Gene Hallman (Head of the English Services Division) as major factors in the distrust that has been generated between management and labour.

They resent that publicly all three are expressing 'deep concern' about settling the strike, yet privately, they are not doing anything constructive to reach any kind of settlement.

For its part, the CBC management has seen how NABET has become the most powerful union within the Corporation, and although it would never directly admit to trying to destroy the union, would obviously like to see some of its power curtailed.

This lends some credence to the manner in which the CBC has handled the NABET dispute thus far. It realizes that the other three unions within the Corporation are watching to see what the outcome will be in this struggle.

If the CBC backs down on any of the major issues, problems might arise with the other unions next time their contracts come up for renewal.

The management accusation against the union of 'featherbedding' is just a case of pot calling kettle black. The CBC has more bodies in its offices doing nothing than the entire membership of NABET.

A major reason why talks have not been productive yet is the docile acceptance of the disruption and cost by the general public.

Both sides, especially the CBC would be moving towards a quicker settlement if the public started complaining vocally.

If the public doesn't complain, then it will have no grounds to object as the Canadian Broadcasting Corporation's budget rises above last year's $218,139,300.

(George Davidson, by the way, has gone onto bigger and better things at the United Nations. L. A. Picard, formerly Executive Vice-President, has been appointed successor to Davidson.)

AMPPLC 24TH ANNUAL MEETING

The Association of Motion Picture Producers and Laboratories of Canada held its twenty-fourth annual meeting at the Inn on the Park on May 4/5th. The Friday sessions included Panel discussions on Bidding Practices on Sponsored Films, Super 8 – It's present and future, Effective Sponsored Film Distribution, and Entertainment Films – a New Canadian Venture. At the luncheon Friday, John Smith MPP, Parliamentary Assistant to Hon. John White, Minister of Industry and Tourism of Ontario, spoke at length on Toronto now ranking as the third largest film production centre in North America – after Los Angeles and New York; Statistics Canada figures recording the 1970 value of private industry motion picture production in Canada as 43-million dollars – Ontario's share of this being well over 25-million, or nearly 59 per cent; and making three important announcements on behalf of the Minister. Namely, the appointment of Mr. Dan Hunnisett as Ontario's Film Industry Co-ordinator, the Ontario Government's sponsoring of an Ontario Film Festival in co-operation with the industry, and the possibility that the Ontario Development Corporation's Board of Directors review their lending policies with the Province's film industry in mind.

Mr. Hunnisett, the new Film Industry Co-ordinator in Ontario, will help to cut red tape for film producers in Ontario. He will assist in location searching, information on sources of talent, equipment suppliers, studio facilities, etc. His responsibilities include Cinesphere and the exhibits at Ontario Place.

To be utilized for the proposed Ontario Film Festival would be Cinesphere, the Ontario Science Centre Theatre, and other suitable facilities. Mr. Smith stated at the AMPPLC luncheon where he made these important announcements, that "the success of Stratford's International Film Festival has prompted us to consider such an endeavor."

Other important business transacted at the 24th Annual Meeting of the Association of Motion Picture Producers and Laboratories of Canada included:

– the election of Henry Michaud, Vice President of SDA Productions Ltee, Montreal, as the new President of the AMPPLC;

– Edward Zemla, Canadian Cinegraph Ltd., Toronto, was elected Vice President of the 85 member association which represents the private sector of the Canadian film industry.

– Other AMPPLC Directors elected were Robert Drone of Film House Ltd., Toronto; Christopher Dew, Simon Christopher Dew & Co., Toronto; Andre Fleury, Sonolab Inc., Montreal; Gunter Henning, Western Films Ltd., Winnipeg; Gerald Kedney, Motion Picture Centre Ltd., Toronto; A. Kenneth Orton, AKO Productions Ltd., Toronto; Ralph Umbarger, Alpha Cine Service Ltd., Vancouver; Robert Mackenzie, Mackenzie Equipment, Toronto.

Henry Michaud, a pioneer entertainment film and TV commercial producer, stated upon his election as President, that the AMPPLC membership had increased 20 per cent in the last year and now represents an estimated 80 per cent of Canada's private film production. Michaud added that his term of office would see stepped up activity in other facets of a fast-changing industry; to ensure a continuing role for the private film industry in a business where government seems to be doing more and more of its own work, requiring the investment of public funds in facilities and equipment.

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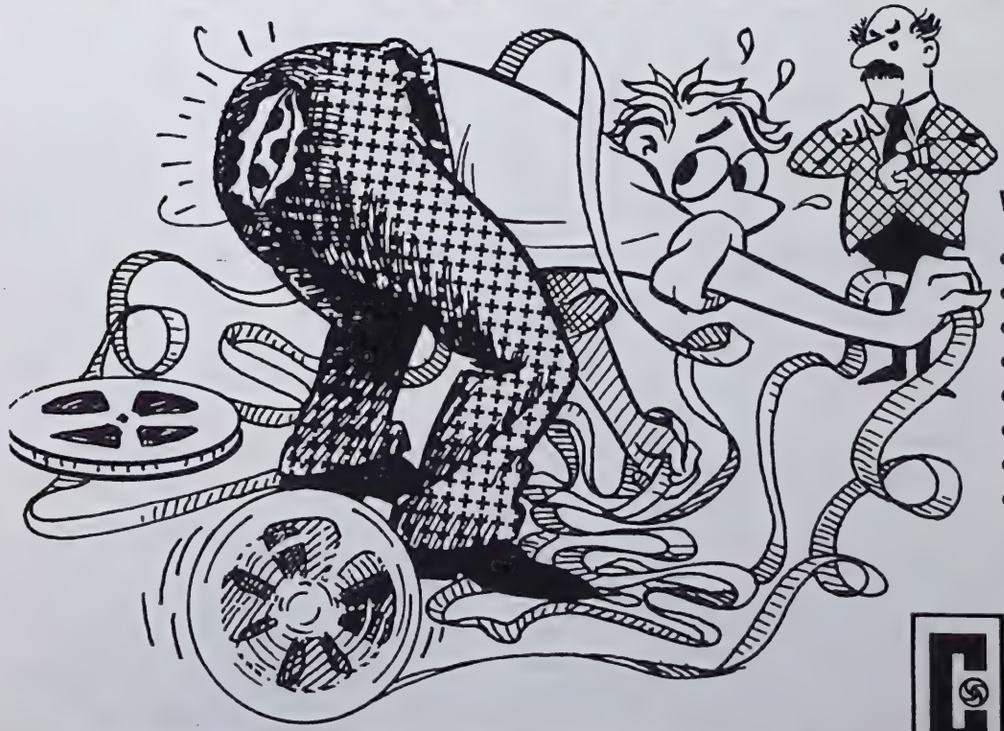

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LA VRAIE NATURE DE BERNADETTE

un film de Gilles Carle
mettant en vedette
Micheline Lanctôt
et
Donald Pilon

le vendredi 5 mai 1972
à 20h30
au cinéma St-Denis
Cette invitation admet
2 personnes

LA VRAIE NATURE DE BERNADETTE was produced by Les Productions Carle-Lamy Ltee, Montreal, with the assistance of the Canadian Film Development Corporation and Compagnie France Film, its distributor. Original idea, script, dialogue and direction by Gilles Carle, director of photography, Rene Verzier. The film was shot in 35mm Eastmancolour using Panavision from October 18 to November 29th, 1971 in St. Didace, Quebec. Music by Pierre F. Brault, artistic direction by Jocelyn Joly.

BERNADETTE was Canada's official entry at the 1972 Cannes Film Festival, along with Eric Till's A FAN'S NOTES.

The film stars Micheline Lanctot as Bernadette, whose encounter with movies happened by chance. Gilles Carle crossed her in a corridor of Place Bonaventure. Surreptitiously, he watched her for several days and finally offered her the part. Before her starring role she was a graphic artist at Potterton Productions. She has done some semi-professional acting previously as well. Completing the cast of BERNADETTE are Donald Pilon, Reynald Bouchard, Robert Rivard and William Lamothe, as well as the old rovers of Canadian films, radio and television Julien Lippe, Maurice Beaupre, and Ernest Guimond.

Bernadette lives in the city. She becomes aware of the fact that hers is a bourgeois milieu: professional husband, professional friendships, "cultural" entertainments, a modern, well furnished apartment.

She decides to disappear with her two-and-one-half-year-old son, Yannick, and to start again in the country-side; there she feels she will be able to express her true nature, within nature.

Her first meeting is with Thomas Carufel, her neighbour. Thomas' farm becomes the headquarters of a political movement in its formative stage.

All the drop-outs of the area take refuge in Bernadette's farm. Bernadette discovers that she is capable of a generosity, boundless and divinely amoral, unknown to her. She looks after the education of young children, offers herself to a cripple in order to give him pleasure, helps to brighten the dull lives of older men, shelters those who are unemployed. Bernadette's life soon causes a scandal.

Is she a prostitute? Is she a saint?

Bernadette is perhaps but a woman-a being able to embody both vice and virtue, on the condition that they be extreme...

Gilles Carle writes:

"I would describe LA VRAIE NATURE DE BERNADETTE as a religious western. And why not?

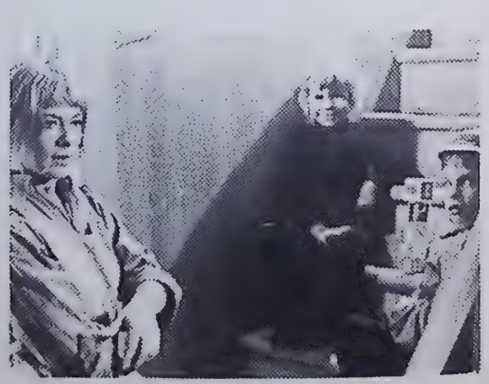
When I was a child, I lived with my family in the northern part of Quebec. Our radio would always broadcast both Montreal and Buffalo at the same time; consequently, a rather pleasant background of western music would accompany our daily rosary recitation. I found this beautiful and fascinating. My father would say: "On your horses for the rosary..." All seven of us children would then say the rosary at a gallop, thus learning that the most contradictory dreams are allowed in Quebec.

As I grew older, I dreamt of impossible women: Saint Theresa, Madeleine de Vercheres, Madame Du Barry, Shelley Winters. I could identify with Pius XII and John Wayne simultaneously, not realizing that mine was an obedient compliance to the deeply-rooted logic of our sub-culture. Even today, I find it difficult to separate Angela Davis and Bernadette Devlin from the myth surrounding the Virgin Mary because, here, myths so much guard and adorn reality.

Reality?

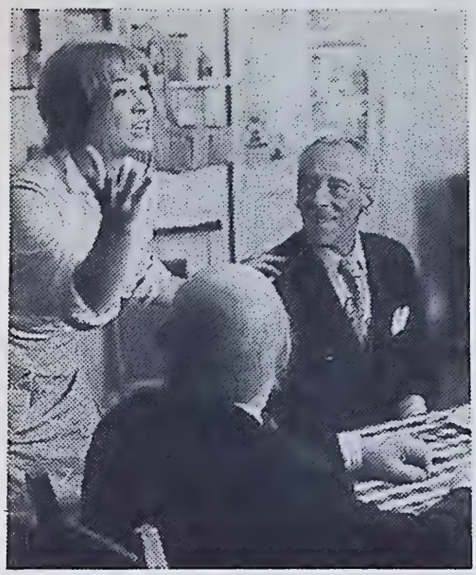
Sunday after mass, our table, clean and glowing with sunshine. Unemployment, Beaudelaire, the "funnies", faith in Jesus Christ, trade unions, apprehension for the immediate future, fresh fruits, Hitler, the English language, "joual", the beauty of Paris...It was an aching, almost muscular, uncertainty: a "deadly" anxiety as my mother would have said.

Words such as "environment", "mosaic culture", or "melting pot" will never fully describe this anxiety and, at



the same time, this type of biological happiness that was ours. We lived in a country as sad as death itself, but we were not sad!

In LA VRAIE NATURE DE BERNADETTE, I purposely put nothing aside: neither a fact, nor its contradiction. I have preferred to deal with many subjects rather than only one, even if it were a good one. Let the wind blow



from all sides, as it does in life...

Bernadette is my invention: a saint of by-gone days, a prostitute, a good mother, a revolutionary, a very ordinary woman. I thought about Angela Davis, about Ireland, about countrywomen in Quebec, about mentally retarded children, about the class struggle, about repression.

To many, she will appear as an unlikely, if not impossible, character. She is. But, on the other hand, only impossible characters seem possible today. They must scorch themselves on the flame of contradiction. The others will be doomed to die of cold.

A religious "western"?

Above all, I think, a realistic fable about the difficulty to survive in Quebec, in Canada, in America, in 1972."

GILLES CARLE wrote and directed the following features:

LA VIE HEUREUSE DE LEOPOLD Z
Grand Prix
1965 Canadian Film Festival (1965)

LE VIOL D'UNE JEUNE FILLE DOUCE
Premiered at Hyeres Festival
1968 Presented at Berlin Festival

RED Canadian Film Award (1970)
1969 Best Supporting Actor
Best Photography

LES MALES
1970 Presented out of competition-
1970 Cannes 1971
International Film Festival

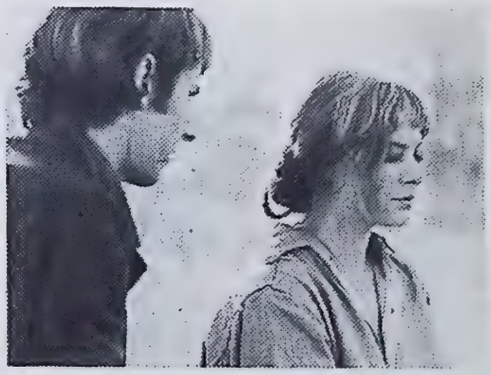
LA VRAIE NATURE DE BERNADETTE
Official Canadian Entry
1971 International Film Festival
Cannes 1972

About his films . . .

"LA VIE HEUREUSE DE LEOPOLD Z tells of the unfortunate life of a Quebec proletarian..."

"LE VIOL D'UNE JEUNE FILLE DOUCE shows violence with an extreme softness, an extreme restraint, it is a frustrating violence and that is what is terrible..."

"RED is a film in which violence wins...It deals with a typically Quebecois subject inasmuch as Red (Reginald McKenzie) is a half-breed. In Quebec, one is culturally a half-breed, incredibly so. In my opinion, this is neither good nor bad; I tend to believe that we will gain something new because of this bastard-



ization, not by becoming the conquerors of an already acquired culture..."

"LES MALES is the story of two men. Thoroughly disgusted with civilization, they turn their backs on it to live in a forest, alone and happy until they discover that they have not left civilization behind them: it is in them..."

"Film-making is a means to capture reality and the same applies to writing. Its entirety encompasses dreams, reality and fiction. It contains both truth and untruth. Fiction in this instance is not the opposite of reality, it is simply a way to close in on reality..." 1964 - Parti Pris

"We must express our milieu, perhaps not in a chauvinistic manner, but we must, for a time, consider film-making as a local phenomena." 1966 - Objectif

"I do not want to attach too much importance to my films. I would not want my films to be considered as being other than a shy approach to a certain reality. Mine are not revolutionary films... In any case, Quebec films do not clearly advocate revolution, rather they try to locate a revolution in the reality of Quebec..." 1969 - Lettres Francaises

"I put normal characters in an abnormal society; this, I believe, is contrary to traditional film-making where abnormal characters are placed in a normal context." 1969 - Cinema '69

"I always play with the consistent contradiction between fiction and reality. I believe that therein lies the essence of the type of film we must make. I look for the tension between two opposite things. One must not confuse this with the quest for a middle point, which is both tiresome and boring..." 1970

"Nobody is uninteresting. Those who only look at people and avoid them are uninteresting. I always say that I make films with a cousin or a brother. I want them to speak with precision. The spoken word is important, not because of intellectual sentences that may be uttered but because its sound is right and an idea is expressed..." 1970

"Some say that film-making technique is complicated and that reality is simple; but the opposite is true: the technique is simple and reality is intricate..." 1971 - Students' Conference

"I want to point out contradictions. For every new value, there is an older one that will not disappear. I exhibit these contradictions. Some will see BERNADETTE as a saint, others will see her as a prostitute. Some say that my style is bastardized. I am a bastard and I live in a bastard civilization. I don't look for purity of style but rather for significant impurities..." 1972

MICHELINE LANCTOT

SOME RANDOM THOUGHTS ON THE 16MM COLOR NEGATIVE/COLOR REVERSAL CONTROVERSY

I guess everyone has a case they can make for either the negative colour system or the reversal colour system in 16mm with some considerable conviction and perhaps, even some tangible proof such as the complete subject on the screen to prove their point. There are many pros and cons and of course, as in all of this mad business of making films, none are completely conclusive.

It is my opinion that the use of one system or the other should really be determined by the ultimate application of the film. My I offer some considered opinions here for your examination?

The lab man's main objections to using a 16mm negative colour are quite simply the excessive dirt, cinch marks, scratches and the general handling mark problems. This physical damage is more exaggerated in the negative system because the negative emulsion is softer and more susceptible to damage than reversal colour stocks. This, however, is only part of the problem. The predominance of these faults in negative is a result of reproduction of them as white images on the screen rather than black in the reversal system and at this point I will take the risk of offending the more knowledgeable reader to describe why; when printing from negative onto positive stock anything on the negative which completely prevents exposure from striking the positive reproduces as a screen bright reflection when projected. With reversal films anything which prevents exposure from the reversal original to the reversal print reproduces as a black image and therefore reflects as black from the screen and is considerably less obvious than white reflection.

All of the selection, pulling of shots for a second take printing, reprinting of takes, etc., etc. that occur during editing are contributors to the negative handling that cause physical damage, to say nothing of the A&B roll cutting. Although the reversal material receives no less handling, the reproduction of negative dirt as white on the screen makes the handling of negative much more risky. Many people who are concerned with this discussion will argue that they have seen clean 16mm films shot in negative colour, so have I, but these are exceptions. Even considering Jalna on television while dirt and scratches are less obvious because of screen size I find reason to criticize the film from this viewpoint. Not only handling of the film prior to printing causes damage but the multiple printing runs in the laboratory are a contribution to dirt and cinch marks. Obviously, one should not make any more prints than necessary from the original. The alternative in the negative positive system is to make a dupe from which prints can be made safely. In the 16mm use of interpositive and internegative it is virtually impossible, because of the grain increase in the two generations of duplication, to produce a satisfactory print. This leaves us with colour reversal intermediate as our duplicating negative from which release prints can be made safely. To say that this results in inconsistent quality is to understate the fact considerably. The results vary from superb to terrible. One Canadian laboratory installed CRI at considerable risk and expense and ran the system for something like two years and has abandoned it. Another Canadian laboratory is running the system and I consider it a tribute to their tenacity. I'm not suggesting inability on the part of these laboratories; the biggest and best in other countries have had equal and greater difficulty in handling this process. These other laboratories to which I refer have had the distinct advantage of larger volume to keep the process more stable but still have had the worst time producing a consistent result. I have been informed by the senior executives of two of the largest laboratories in the U.S. that they have a three to one ratio output in CRI. In other words, for every good CRI, they have to make three they can't use. From a cost viewpoint this is prohibitive but I surely don't need to point out what this means in time, and who in out business ever asks for something tomorrow?

The negative system has greater attractions in 16mm to the producer, director, and camera-man and from a strictly photographic viewpoint to everyone looking at the screen judging the print from original. The colour quality, the high ASA Rating, the exposure latitude, all make Eastman Negative 16mm a very desirable stock to use. Many of these distinct advantages however become obscured in prints other than rushes (or what you see in the rushes is not necessarily what you get in the final print) or in the words of Abraham "Gosh, it didn't look like that in the rushes! 16mm negative is extremely fine grain, but for theatre screen release the excessive enlargement causes a lack of definition.

The perfect solution would probably be to shoot your film in 16mm negative, make one perfect colour timed rushes print, cut this print in A&B rolls and immediately transfer to videotape, introducing all of the effects required, thereby obtaining all of the goodies that both systems have to offer. How many times is this a feasible solution? All film does not end up on television, and videotape applications are a long way from being used in the many, many places and ways that 16mm projectors are. Let me re-state my original assertion. The use of 16mm negative or reversal is really dependent on the ultimate use of the prints. I don't think enough consideration is being given to this.

Some inquiry has been made by production people towards 16mm negative with the intention of blowing it up to 35mm. In spite of the experience and assertions of Sweden's Rune Ericson. I still have serious reservations. Of the numerous blow-ups from negative I have seen I still prefer the use of 16mm low speed reversal and wet gate printing on to 35mm stock. Not having had the privilege of seeing the Swedish experiment, I suppose these assertions lack conviction. Even the very best negative 16mm original I have seen has left a great deal to be desired in the 35mm print.

The reversal system has some drawbacks too. In order to avoid grain one should stay with the low speed stocks and live with the lighting problems. There is no doubt that the dirt and scratch problems are reduced with reversal film. The second generation film is excellent. The only degradation that causes reversal to fall apart comes from misuse of stock. If you push the exposure index, then you must be prepared to live with the result, however, pushing the low speed ekta stock one stop really does not produce any significant changes in grain. When high speed stocks are properly exposed they stand up extremely well to duplication in second and third generations. They also stand up very well in the blow-up system but you simply must recognize the exposure limitations. Pushing the stock two stops simply destroys the duplication. This is no worse than the condition of negative colour.

Contrast levels can be controlled by flashing, but flashing is a technique which has been badly oversold by laboratories because most of them really don't know what they are doing with it. It has very specific applications and is not the answer to underexposure, large grain, and maidens' prayers. When

properly handled by the laboratory (and few do) it can reduce the contrast that exists in high speed stocks. It is not a cure all and does not allow for poor selection of the film stock.

One cannot leave the negative/positive reversal discussion without saying something about super 16mm. All I can contribute that makes any sense at all is to say that super 16mm gives nothing more than a mathematical advantage over standard 16mm in the blow-up situation. If the error is made to demand more than the system is capable of producing, the resultant product is doomed to fall short of the mark for which we are all aiming.

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COMING UP IN THE NEXT ISSUE OF CINEMA CANADA:

The July/August issue of CINEMA CANADA will hopefully feature an article on Paul Almond's latest film SILVER LADY RIVER (or will it remain THE JOURNEY?),along with a rare interview with the director. Slovak director Jan Kadar recently showed SHOP ON MAIN STREET at Ryerson, and the ensuing question and answer session with the film students in the audience proved to be fascinating. Kadar at one point called the GODFATHER "that tremendously successful, well-made crap," as he fumed on about the financing falling through on his film planned to be shot in Montreal. He rips into financiers and filmmakers alike during the course of this enlightening session, the text of which will be included in the next issue of CINEMA CANADA. Toronto director Julius Kohanyi talks about his latest film on Auguste Rodin, and an ON LOCATION report focuses on William Fruet's WEDDING IN WHITE.

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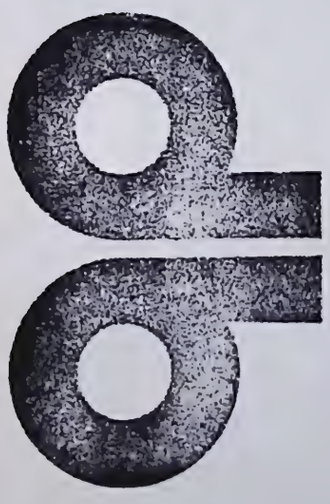

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TORONTO FILMMAKERS CO-OP AWARDED $8,000 OPPORTUNITIES FOR YOUTH GRANT

Six students belonging to the Toronto Filmmakers Co-op received jobs for this Summer through the federal government's OFY program. Studying film at York University, the University of Toronto, and Ryerson Polytechnical Institute, the student filmmakers will spend the summer months sharing their knowledge with interested community groups or individuals through the running of a consultation service, and a series of basic film production workshops, as well as actually producing a 16mm short film on senior citizens.

The consultation service people will actively seek out groups and organizations throughout the city who might want to express themselves using the film medium. Adapt at all aspects of 16mm filming from scratch to finish, the more advanced students will help any project from pre-planning its budget and script all the way through shooting, editing, and post-production. Right through to a release print. The groups will have to finance their own films though. A day-care centre has already approached the Co-op for such assistance.

The basic film production workshops will be primarily designed for other Co-op members, as well as community people wanting to learn film techniques.

The Toronto Filmmakers Co-op is an alliance of over one hundred young Toronto filmmakers and film students. Founded over a year ago, the group has been funded by the Province of Ontario Council for the Arts, OFY, and the Local Initiatives Program. It has also organized several benefit screenings in Toronto theatres to cover administrative expenses. The Co-op's major activity has been a continuously running workshop program on many different levels (from the basics of super 8 to professional feature film sound recording taught by Patrick Spence-Thomas). In addition, weekly meetings are held, mostly with a screening attached.

Recently Don Owen, Morley Markson, and Peter Rowe have brought their films to screen and discuss.

Owen brought an early sixties film NOTES ON A FILM ABOUT DONNA AND GAIL shot in Montreal in '63 with Jackie Burroughs. It was very interesting to watch in the light of the seventies being more conscious of women's psyches than the sixties. Owen called it "the first women's lib film, way before anyone was dealing with the subject." DONNA AND GAIL examines the very close relationship between two working women in Montreal, and how they relate to men, or how men relate to their closeness. Since the attachment borders on homosexuality (overtly hinted at more than once), the film does seem ahead of its time. The question and answer session after the screening revealed many things about the filmmaker, the man who made NOBODY WAVED GOODBYE, the film that started people thinking in terms of Canadian features. Included in Owen's entourage for the evening were Sue Helen Petrie and his young son, who was very talkative during the screening, walking out when he was bored with his dad's work, and saying so, loudly!

Morley Markson showed BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY. Here's what Amos Vogel said about Markson's film in the 1972 International Film Guide:

"Probably the most important ideological comment on the radical American youth culture to appear this year is Morley Markson's Breathing Together, which embodies its values even in structure and style. A most creatively edited montage of the 'struggle between life and death culture in America,' it mingles Allen Ginsberg, Buckminster Fuller, Abbie Hoffman, Jerry Rubin, and John Lennon with newsreels, subliminal effects, doctored TV images, mysterious astronauts, the A-bomb, Chicago trial, Panthers – all events and issues that form the matrix of the new generation's sensibility – to create a free-flowing, 'psychedelic' equating of facts and metaphysics. itself an expression of Consciousness III and the new political poetry." No more need by said, but more on Morley Markson in the next issue of CINEMA CANADA.

Peter Rowe was the most soft-spoken of the visiting filmmakers. He showed a half-hour segment from NEON PALACE: A FIFTIES TRIP, A SIXTIES TRIP, then a very impressive TV short GOOD FRIDAY IN LITTLE ITALY. The latter was shot in the Bathurst-College area of Toronto on Good Friday when the big procession goes through the streets carrying the body of Christ and when people inadvertently reveal themselves through their roles in the community. Johnny Lombardi, the kids in the pool hall, the man who owns the fish store, the priests with the sun glasses, the old women who wail passionately about Christ's passion, and the inanimate yet alive fixtures in the area: the statue of Christ floating past ESSO signs and intersections, store windows filled with kitsch, street vendors setting up outside the church. But above all the film captures the power, the energy that flows through the streets on such a day, Good Friday, in Little Italy.

The Toronto Filmmakers Co-op is located at Room 201, 341 Bloor Street West, Toronto 181, Ontario; telephone (416) 921-2259.
Contact Jerry McNabb, Co-op coordinator.

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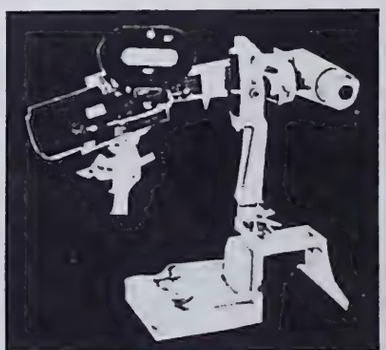

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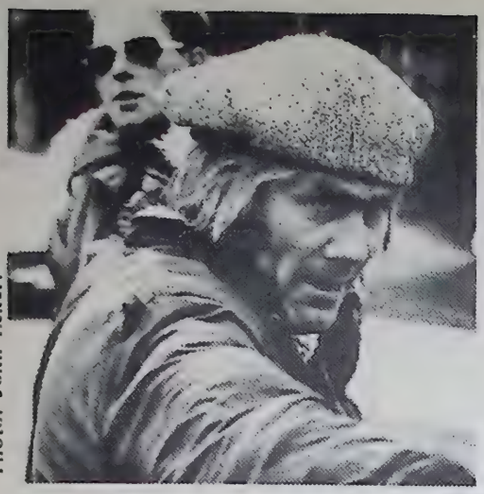


Photo: John Eckert

THE ROWDYMAN

INTERVIEW WITH PETER CARTER

by George Csaba Koller

THE ROWDYMAN, a CANART FILMS PRODUCTION, directed by Peter Carter/produced by Lawrence Z. Dane/Executive Producer F.R. Crawley/original screenplay by Gordon Pinsent/director of photography, Edmund Long. Produced with the assistance of the Canadian Film Development Corporation. Starring Gordon Pinsent, Linda Goranson, Frank Converse, and Will Geer. World Premiere: St. John's, Newfoundland on May 18, 1972. Opens in Toronto at the Uptown Theatre on May 26th.

Peter Carter, who directed THE ROWDYMAN, is a second generation filmmaker. His late father, Donald Carter, was a renowned documentarian and managing director of Gaumont British Instructional Films Ltd.

CARTER: "An actress or an actor react differently to a camera, than a normal person. A good actress, like Genevieve Bujold, she makes love to the bloody camera, I mean, she really loves that thing. It is part of her thing, she damn near reaches a climax with a camera."

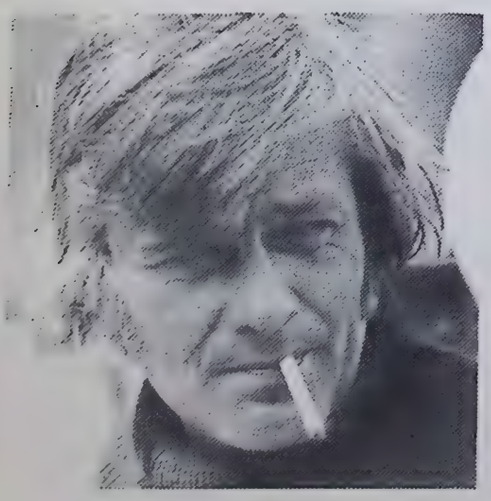


Photo: Mike Jones

CINEMA CANADA: IS THAT GOOD?

CARTER: "That's great!"

CC: TO BE THAT CONSCIOUS OF THE CAMERA FOR AN ACTOR?

"Oh yeah! Because they don't play to it, they play for it and with it. It's like if you've got a great focus puller and a great actor, and you see it happening and it's beautiful. The actor will change his move slightly and the great focus puller will adjust that amount and that's the take you print because you know something happened, that the two were together. All that love bit again!"

Charles Champlin, film critic for the Los Angeles Times, writes:

"The Rowdyman was written by Gordon Pinsent, who played the President of the United States in Universal's COLOSSUS: THE FORBIN PROJECT and who stars in this film as a charming love-'em-and-leave-'em rascal. He's a laborer in a paper mill on the Newfoundland coast and he is the ginger man without the abrasive anti-social rage. He is Alfie with no record of betrayals because he makes no commitments in the first place. He knows that keeping footloose and irresponsible requires a severe act of will."

CARTER: "I started as an apprentice in the J. Arthur Rank training program, which was a great, great thing, but it cost so much money, that they had to stop it. I worked as an assistant director and an assistant editor in England, before I came to Canada in 1955. Here I worked at Crawley Films, which was another great place to learn in those days, because you had to do everything from edge numbering right the way through. I stayed in Ottawa four years as production assistant, assistant editor, sound editor, first assistant director and production manager. Went back to England again in '59 to freelance, then went to Africa for

Photo: John Eckert

nearly eighteen months doing documentaries and second unit on, what was that awful John Wayne picture? I can't remember the name of it, it was a great job, it paid well. Hatari, it was HATARI!

I was out doing documentaries and they had their own second unit which was composed of about eight vehicles and twenty-eight people, and of course when they went out into the bush to photograph game, well, the game just went. So I had only myself and a cameraman, shooting documentaries, and finally they hired us, because we could get the footage they couldn't get. It was super.

Then I came back here in 1963 to do "Forest Ranger" as A.D. for two years, and a year on "Seaway." Then, when "Wojeck's" second year .started, Ron Weyman gave me a break, and let me direct one, and that is how I got into direction.

I am a great believer in being slow. When I was eighteen I decided I wouldn't direct my first feature until I was thirty-nine, so I am a bit ahead of schedule at the moment. I wanted to learn slowly; I believe in learning from experience as opposed to learning from a book. So I was quite happy as A.D. when Ronnie said just try directing this one and they liked it. I did another one, and started directing for the CBC pretty regularly, although as a freelancer, not on staff. At the same time I was working

Photo: John Eckert

with Paul Almond as associate producer on all his features. This was up until last year when I was associate producer on A FAN'S NOTES for Eric Till.

Will Cole the rowdyman of the title, writes Champlin, is "familiar enough, a universal figure on and off the screen. The particular fascination (which evidently scares distributors because it may seem parochial) is that this rogue is part of an unfamiliar and beautifully observed setting. The environment helped make him and the movie reveals them both.

Pinsent's own performance is excellent and charismatic, and Will Geer gives a supporting performance as the hero's dying mirror-image that is hard to forget. In fact, the whole ensemble, especially Frank Converse and Linda Goranson, is fresh, attractive, and notable gifted. The director, Peter Carter, is a man to remember.

Not a blockbuster, not a programmer to be dumped in multiple release, but vivid, off-trail, frequently very funny indeed, well-made and better-than-well acted, sexy, adult, and intelligent (yet all handled with a refreshing restraint and I should think sure to be rated no worse than PG)."

CC: WE NOTICED YOU STAYED AWAY FROM EXPLICIT SEX SCENES.

CARTER: "Yeah, I did on purpose. Because I'm bored with it, really, I mean I don't like watching other people screw. I don't know why I don't. It may be prudish—I don't need it, it doesn't do anything for me. I feel I am a peeping Tom when I watch a film with explicit sex scenes."

Will is an easy going yet rugged Newfie manchild, who refuses to grow up. His life is one continuous prank, whether chasing after willing women through the woods at a town picnic, going along on his best friend's honeymoon, or sleeping off another drunken binge at the village police station. He refuses to conform, yet he fits into the life of Corner Brook, Newfoundland marvelously well.

When he walks through the village streets at a prancing pace, he has the proud stance of a young cock, ready for a fight or a tumble in the haystack. He says "Good day" to everyone, even though most of the finer folk ignore his greeting, being well aware of his reputation. Some even chide their eager daughters who coyly answer Will's greeting.

"Trying to hustle money for features is, as you know, a real tough road to go. Getting ROWDYMAN on was a miracle, because you always get questions like:

'Have you done one before?

'No? Well, how do we know you won't waste all the money?

But finally we got it on, and it was quite an amazing round up, because when I was doing the RCMP for Crawley's Larry Dane got his first job in the business as a stand-in on that series, then went on to become an actor and all that jazz and went down to Hollywood. As did Gordie Pinsent, I knew them both from way back then. Gordie wrote the script, and Larry was a really good hustler, really great. Gordie gave Larry the script, and he was the one who really got the money. I mean he used to spend nights in hotel corridors waiting outside people's doors, so he could get them in the morning before they went to work."

The law is after Will, too, but he manages to outrun the local constable most of the time, or at least talk himself out of custody. The ways he twists the law around his little finger are a delight to watch. When a new peace officer takes over the precinct, he tries to force Will to bend to his will. The subtle power relationship between the two men played for warm laughs will provoke flashes of recognition. The policeman ends up lighting Will's cigarettes for him all the while striking fake postures of authority.

"Larry's terrific. He won't take no for an answer. I mean, you can say no to Larry, but you might as well forget it, because he will just go ahead and get it done somehow. We first raised the money from a group of people and we went off to Newfoundland scouting for locations, and then they phoned us and said sorry, the money is off because one of our partners has chickened out. So we were stuck in Newfoundland with no bread. We had to come back. Finally Budge Crawley sort of looked at it and said, well, I think I can put it together for you. So it all sort of went back to the RCMP days again, I mean, all the people who had worked on it. Like Tommy Glynn, who was production manager on RCMP became the production manager on ROWDYMAN."

Photo: Mike Jones

Photo: John Eckert

Will's power comes from his being constantly on the move, always in the thick of things, but never being bogged down, never allowing anything or anyone to stop the flow of his life force. He'll visit the local whorehouse to romp around with three at a time, then be off to St. John's to blow off some more steam. En route, he lets his vigor and charm seduce another conquest, who can't get over how "lovely" he is and begs him for some more. But in the Newfie capital he spends his time sweetening the last days of an old sea captain (played by Will Geer) whom he tries desperately to keep alive, since in the old man he sees all the boyhood stories of romance and adventure going to the grave. Will can't bear to look death in the face, and this fear becomes his foil.

Photo: John Eckert

"THE ROWDYMAN is about a guy, who is a thirty-five year old Peter Pan, who thinks he is still seventeen or eighteen, he refuses to become "responsible." That's what it is about. It happens to be set in Newfoundland, because that is where Gordie was born. In some ways it is the story of what would have happened to Gordie if he hadn't left Newfoundland. It's basically, I hope entertainment. I don't believe in films—how should I put it—that are just all message and so-called art films. I don't think they are good entertainment. I think your prime responsibility is to make a film which people go to and enjoy and are entertained. If you can tell or teach them anything or see a message in it, well, that's good, but it's not the prime point of it. It's that they can go and pay their two-fifty and forget about their own troubles."

Time is passing him by, all his old buddies are married and settled down, even his best friend is preparing to tie the knot. A girl from a finer family is after him too, in a gentle and beautiful way, but he is scared of becoming attached, and keeps on running. His encounters with Ruth (played with a memorable glow by Linda Goranson) are charmingly captured, replete with subtle touches, and reveal Will's inability to have a mature relationship with a woman. Lots of sex, sure, but when it comes to sleeping with someone he knows and likes, he becomes unsure of himself and would rather rush off to chase some stranger.

WHAT ABOUT BERGMAN'S FILMS?

"I hate them. I think most people really hate them. I think they just go because they are told that's good for them. If you asked anybody, honestly do you really like them, do you understand them; most people would say no. Most people don't.

I don't know why he makes films, I don't know the man. But take Paul Almond. He's Canadian and he's like Bergman in his head. He makes films because he wants to tell people something which is very important to him. Like Act of the Heart. Most people who saw ACT OF THE HEART don't know what the Augustinian theory is, and if you don't know what the Augustinian theory is you can't really understand that film. Now that's fine for people who want to do those kinds of films, but I don't. I want to do the kind of films Joe Blow can go and see, and say that was exciting, it was fun. Now anything of me that I want to say that I want to hide in that, fine, but basically it's got to be fun or exciting or funny or something. It has got to be dramatic, but basically entertaining."

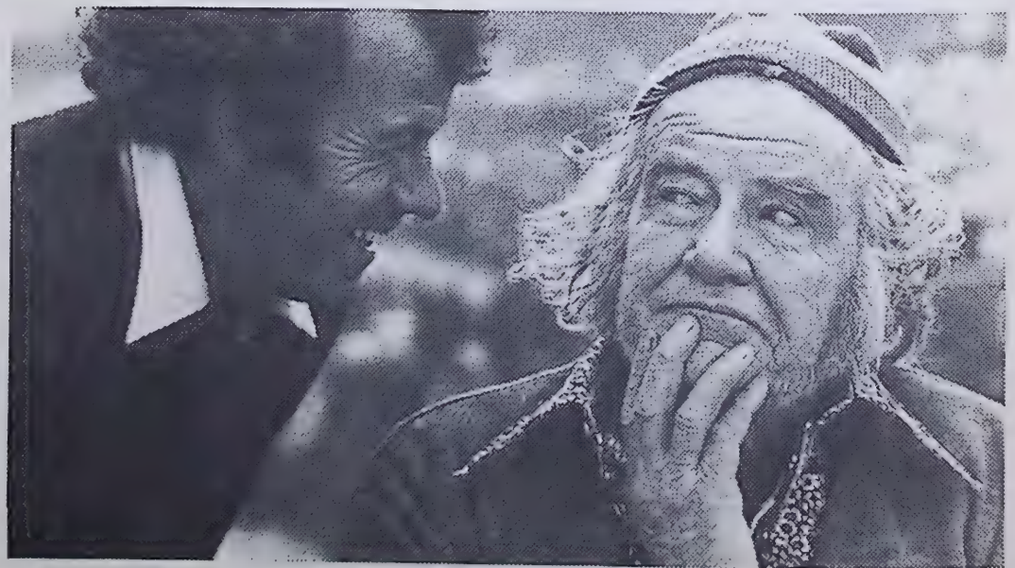


Photo: John Eckert

DO YOU THINK THAT A LOT OF FILMS NOW ARE GETTING AWAY FROM THAT?

"No. They are going back to it now. Like GODFATHER is a straight story film. It's up to nineteen million gross and that is what the people want. That film has gone up to $3.50, and if you are going to pay three-fifty for a film, you want to go there and be entertained. That is what you are paying the money for, you are not going to get a lecture. If you want to go and have a lecture, go to a university."

YOU SEEM TO BE PRE-OCCUPIED WITH DEATH THOUGH IN THE ROWDYMAN, THE WHOLE THEME SEEMS TO BE THAT. ISN'T THAT A MESSAGE?

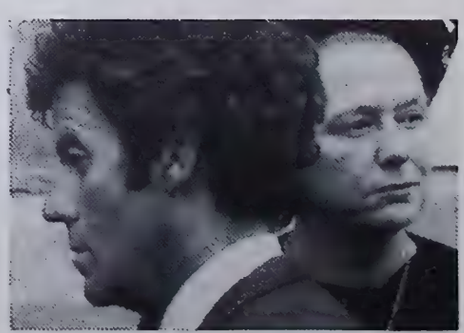
"Oh yeah, I mean you do that, well you sneak it in, you don't knock them over the head with it. Who was it that said, Cowan wasn't it, the chief of Columbia, "You wanna send a message, send it by Western Union!"

Andrew, his best friend (portrayed by U.S. television star, Frank Converse) is tired of Will's fast living and tells him so. Andrew himself is getting married and Will dreads the thought of being invited over for dinner and domesticity. The two men work together in a paper mill (when Will is not off on another unpaid holiday spree) and they are very close, a closeness threatened by the new bride. Will keeps phoning Andrew to come and have a beer with him, even on the night before the wedding. He even "attends" their honeymoon, which is a beautifully acted and filmed scene of nervous fumbling, the price tag still on the negligee, and drunk Will yelling outside "you ain't doin' it right!"

"Rowdyman is a man we all wish we had the guts to be in a lot of ways. But because of outside pressures like money, like sex, like responsibility, we can't be; we'd like to be like that, all of us."

IS HE TOTALLY FREE?

"He tries to be and in the end he says screw it, I'm that way, and goes back being totally free, with no sense of responsibility at all. And I think we'd all like to be that way if we could, or had the guts to be. A lot of it is guts. We don't say screw it, I don't care because we're afraid to, really, a lot of us."



IT'S A MATTER OF SURVIVAL, I GUESS.

"Yeah, and I think it is mainly because of our relationships with other people. We tend to be worried about what the other person will think of us. It is not what we think but what the other person thinks that makes us go and do certain things."

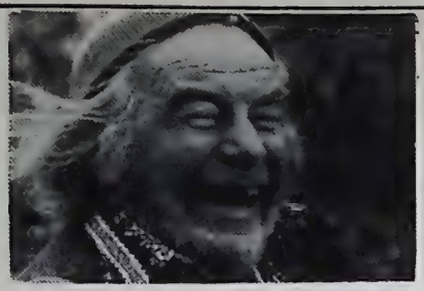
ALSO, LONELINESS FORCES US TO GET ON OTHER PEOPLE'S TRIPS.

The dramatic turning point of the film concerns a freak accident at the paper mill. Will is forced to look death in the face, and the fear paralyzes him.

"There is a period in the film when Will is really down, he goes totally into himself and really doesn't like what he sees there and he begins to hate himself. I think we all go through that period, and then you have a period where you say that's the way I am and I have to put up with it, because if I can't, sure as hell nobody else can. From that point you come out of it. If you don't, well there is no way, you might as well commit suicide, really, mightn't you? If you can't live with yourself then for sure as hell there is no point in living."

DID YOU ENCOUNTER ANY SPECIAL PROBLEMS WHILE SHOOTING THE ROWDYMAN?

The toughest problem in shooting the picture was the goddamned winds. Sort of about a thousand feet up in Newfoundland, the winds are always strong, so the clouds are moving like Jesus, I mean really it is incredible. You can do a set up, take the camera off the tripod and look up and it's different. For close-ups, say you were going to shoot a scene this way with that background there; by the time I got to your close-up I'd have to have you over here, because the clouds by now have moved. It was arghhhhhhhh . . . There is one place in the film where this shows really bad. That day was incredible. We had sunshine before lunch, it was sunny when we went out, by the time we set up it was cloudy, by the time we had done the first rehearsal, it was raining, by the time of the second rehearsal it was hailing, and then it went back to sun and we broke for lunch. You get to a point where you don't know what you are matching to, because your head is whirling: we printed take three,



Will Geer

At seventy, Will Geer is a wandering and controversial actor, and has been throughout his long career. His only luggage these days is a knitted shoulderbag containing a few clothes and a shaving kit. He carefully records personal accounts of his travels, together with the names and addresses of his co-stars and crew members of each film or TV show in which he appears. His motion picture credits include: THE REIVERS with Steve McQueen, THE SAGA OF JEREMIAH JOHNSON, DEAR DEAD DELILAH, NAPOLEON, SAMANTHA, BRIGHT VICTORY, COMANCHE TERRITORY, BAREFOOT MAILMAN, IN COLD BLOOD, and BANDOLERO. On stage he has appeared as Robert Frost in AN EVENING'S FROST and in such classic plays as WAITING FOR LEFTY, TOBACCO ROAD and SING OUT THE NEWS.

Geer is marking his fifty-fourth year in show business. His career spans boat and tent shows, silent movies and travelling stock companies. During the fifties he was blacklisted by the U.S. House Un-American Activities Committee. He was a close friend of Woody Guthrie, Pete Seeger and their whole circle of creative misfits. Forced to find their own work, they sought out churches and lofts in New York's Lower East Side and inadvertently established what is now a thriving off-Broadway theatre complex. "Writers such as Erskine Caldwell and John Steinbeck gave us sketches against the advice of their agents," recalls Geer. "We put on shows in union halls, in churches, on street corners and in colleges and took up collections to keep ourselves in food."

Geer's tenacity and love for his work takes him on gruelling one night stands with Walt Whitman, Mark Twain or Robert Frost readings. He often does two-hundred U.S. universities and colleges in a single year. Will appears briefly as narrator on the recently released albums of the Woody Guthrie Memorial Concerts.

and it was like that, right. Ed (Edmund Long; Director of Photography) did a terrific job and it was really harried for him.

An outdoor scene was held up for eight hours due to heavy rain. While crew and actors huddled together waiting for it to stop, someone suggested it would be miraculous if they could find a drink. Without another word, a crew member took the wind sock off his microphone to reveal a bottle of Big Dipper Rum. Crew and star Gordon Pinsent were then able to stop shivering long enough to shoot the scene.

ANY BOOZE OR DRUG PROBLEMS ON THE SET?

Well there again I think you have to do it by example, Like when I'm working and unless it is really, really bloody cold, I never drink.

DO YOU EXPECT YOUR ACTORS TO DO THE SAME?

I expect them to do the same. You don't talk about it, but they do it. I mean I've never had problems of this sort. I had one drunk actor, but he will never work with me again. People who are on pot or acid never do it while they are working with me.

WITH ACTORS WOULDN'T IT BE RATHER HARD TO TELL, BEING THAT THEY'RE ALWAYS EXPECTED TO BE SUPERSENSITIVE AND HYPER?

Oh you can. Their co-ordination goes you know, you can tell right away because after three rehearsals you find he has not said the lines the same way twice.

Carter decided to take footage of Gordon Pinsent at an inaccessible cove. He persuaded a local fisherman to take Pinsent and the assistant director out in a dorey. Halfway across the bay, a plug popped out and the boat began to sink. They reached shore safely but decided to try again. This time, the oar lock broke and Carter, who valued both the star of the film and his assistant, decided to abandon the scene.

IS ROWDYMAN A CANADIAN FILM?

"I would rather it went out—I mean I know there is no hope—just as a film. I think that the Canadian Film tag is a kiss of death. And it really isn't a Canadian film, it's a Newfoundland film. And in Newfoundland they call Canada the "mainland up along side" and it's like a foreign country."

In their preliminary scouting trips for proper locations, Larry Dane and his colleagues had no trouble getting co-operation from Newfoundlanders. The CNR temporarily restored service on a passenger train for a travelling scene. During several re-takes of a seduction scene aboard the train, one local railwayman wrily quipped: "It never took that much time years ago!"

HOW DO NEWFOUNDLANDERS FEEL ABOUT BEING THE BRUNT OF ALL THE NEWFIE JOKES?

"Well, a funny thing about Newfie jokes, is that Newfoundlanders tell them and they are much better Newfie jokes, than the mainlanders' Newfie jokes. They're great and have a twist, which is usually against the teller, indirectly. But they get very uptight about a mainlander telling a mainlander Newfie joke, and I don't blame them. I mean, Newfoundland is the oldest part of Canada—although they joined officially only in 1948. The average wage there is something like three thousand dollars a year, and it's really tough. Newfoundland is a rock, you can't grow anything on it except trees. All the fish is exported and—except in St. John's—you can't get fresh fish even.

Linda Goranson

Linda Goranson won an Etrog for Best Actress at the Canadian Film Awards in 1970, for her performance in SPIKE IN THE WALL, the first episode of the television series THE MANIPULATORS. Her childhood ambition of becoming an actress was finally fulfilled, when after failing at CBC auditions several times, she was cast into the role of Rita Tushingham's sister in THE TRAP, a movie made in British Columbia. With the money she made from the film she enrolled at the London Academy of Music and Dramatic Art. She was then eighteen years of age. She worked in films and television in Britain, then returned to her native Vancouver, where she was offered the part that won her the Etrog. Since 1970, she has appeared in feature films such as INSIDE OUT and A FAN'S NOTES, and in INTERLUDE with Donald Sutherland and Oscar Werner. She has also worked extensively in television and on the stage, and today she can be seen playing the role of Victoria in CBC's WHITEOAKS OF JALNA series. Since co-starring in THE ROWDYMAN the twenty-four-year-old actress has been offered starring roles in upcoming Canadian movies.

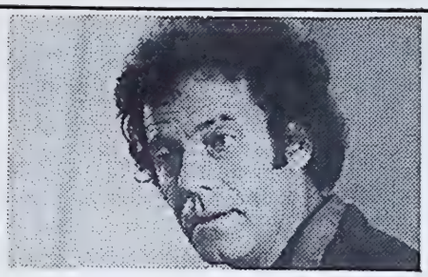
Actor turned producer Dane had special praise for Newfoundland actors Ted Henley, Estelle Wall, Austin Davis and Tess Ewing, none of whom had acted in films before. Dane enthused that they gave fantastic performances and enhanced the film with ethnic texture. As he jokingly quipped to Ted Henley: "Hollywood will discover you, take you away

from Newfoundland and completely change your life."

"The guy who played Constable Williams, was actually the head of the tourist bureau, yeah, the Newfoundland government tourist bureau. He is a super actor, he really is."

HE PLAYS HIMSELF, HE DOESN'T REALLY ACT.

"No, he's an amateur. He's done amateur dramatics and that sort of thing. And Will's sister was a Newfie too, a real Newfie! She was from Grand Falls and was a school friend of Gordie's when he went to school."



Gordon Pinsent

Gordon Edward Pinsent was born and raised in a paper mill town in Newfoundland. He left in 1948 to spend his formative years on stage in Winnipeg, Toronto, and Stratford. His Canadian TV and film acting career reached a peak when for two seasons he starred in QUENTIN DURGENS, M.P., one of the most successful series in CBC-TV history. On the strength of this success he travelled to Hollywood, where he starred or appeared in major motion pictures such as COLOSSUS: THE FORBIN PROJECT, and THE THOMAS CROWN AFFAIR, along with numerous U.S. network television programs. He started to write scripts after wading through "an awful lot of meaningless type roles." Since then he's written four feature length movie scripts, including The Rowdyman *and* John and the Missus, *presently under option to Toronto producer Al Waxman. For the past two years Pinsent, his wife, Toronto actress Charmion King and their seven-year-old daughter, Leah, have been living in suburban Los Angeles.*

Almost one thousand local residents were signed as extras in crowd and street scenes. The Newfoundland dialect, however, did present some problems for the visitors, both during the day's work and on the sound track. "Like myself," said Pinsent, "they talk too fast. I told the local actors they would have to slow down or else our movie about Newfoundlanders would have to use subtitles !"

"We had quite a lot of Newfoundlanders on the crew. Picked up there, mostly from Memorial University. We had our boom swinger, Deryck Harnett, who also wrote a song for the picture. All we took out there was a cameraman (Ed Long, CSC), a soundman (David Howells), a chief electrician (David Usher), a chief grip (Louis Graydon), a make-up man (Ken Freeman), the assistant cameraman (Peter Luxford), a stills man and general assistant (John Eckert), and a continuity girl. I think that's all. Just department heads, in other words. The rest we picked up there, because we didn't have enough money. I mean that film was made for under three hundred thousand dollars, which is—when you see it—quite incredible. Transport someone out there and you have to pay their fare, hotel and expenses, and the budget would have gone up like a skyrocket, if we'd taken more people."

WERE YOU SATISFIED WITH THE JOB THE LOCALS DID?

"Oh yeah. They were great, because most of them were university students who wanted to get into film, and they were much keener than a lot of, say professional electricians from Toronto, who don't give a damn about what is really going on, to them it's just a job, and they are getting the union rate, and that's it. Whereas with those kids, it was their film, it was the first feature film in Newfie, and it was about Newfie and they liked the script and they really broke their necks."

The Kinsmen Club organized the picnic scene in the film taken at Bowater Park. The supplied booths, decorations and a girls' school band. Weather dampened the prospect of shooting the crowd scene, but a radio SOS to nearby residents turned out enough people as further proof of the co-operation of the Newfoundlanders.

"We went to one of the service clubs and gave them a thousand dollars toward having a picnic. So they organized the picnic and we shot it. It was funny about the girls' high school band, you know. One of the gaffers is a little guy, and we are always teasing him about picking up young girls under the age limit, so at the picnic we spread the rumor that someone had invited all those girls up to his room after the shooting and so then we got the soundman with a tape of the band and he started playing it down the corridor outside the gaffer's room, and we walked up with the tape recorder turning up the volume gradually, so the guy really thought the band was coming . . ."

Frank Converse

Frank Converse was born in St. Louis, Missouri and graduated from Carnegie Tech as a drama major in 1962. He joined the American Shakespeare Festival in Stratford, Connecticutt, then went on to play at Festivals across the U.S. Along the way there were stock company roles in BUS STOP, A HATFUL OF RAIN and A MAN FOR ALL SEASONS. He also starred in the off-Broadway production THE HOUSE OF BLUE LEAVES. Television audiences know him mainly from his starring role (with Jack Warden and Robert Hooks) in N.Y.P.D., and on his own in the short-run but well-made CBS series CORONET BLUE in the mid-sixties. Converse co-starred with ROWDYMAN producer Larry Dane in U.S. TV programs, and their acquaintance led to his role of Andrew, Will's best friend, in the film.

Two of the songs in the film were written by Newfoundlanders (Ben McPeek composed and conducted the original music score); "King of the Castle" by Elizabeth Duffy and Philomena Bennett, as well as "It's A Lovely, Tell Your Mother Kind of Day" by Deryck Harnett, who was also a member of the crew.

HOW MUCH OF THE SOUND TRACK WAS RE-DUBBED IN A STUDIO?

"There were only two scenes dubbed: the paper mill scene, obviously, and another one. In actual fact, inside a paper mill you can't hear, you can't even shout at each other, you just wouldn't hear it. We dubbed one other, I've forgotten which, but the rest was all actual, location sound.

Canadian actor Eric House was flown to Newfoundland to shoot a scene in which a house is burned to the ground. Unfortunately for House, as good as the scene was, it finally ended up on the cutting room floor. But audiences will get

a chance to see the scene, since it is included in ACTION, CUT and PRINT, an hour long documentary shot on the set capturing the filming Of THE ROWDYMAN.

WHAT ARE THE LIVING CONDITIONS LIKE IN NEWFOUNDLAND?

"Company town, company houses. Well, shacks is what most people live in. There are no empty houses in Newfoundland. I mean, once a house is empty, it's burned down, and that's it, because there is no point in keeping it. They are poor, very poor people, but a beautiful people, they are so friendly. When you stop and ask someone the way, they say come in and have a cup of tea; and if you don't they are insulted.

When we were shooting there would be at least a hundred kids around us all the time, and there in Toronto that would be impossible, you couldn't get them to shut up. But we just said would you be quiet now, we are going to shoot, and they'd all go dead quiet.

In Newfoundland, life is much cheaper. I don't mean just because you get paid less. You go into that graveyard, and most of the graves contain kids. They died of TB and malnutrition. So when you are in Newfoundland, there is a much closer tie to death, than there is on the mainland. When you are in a small town, too, you are more conscious of people dying. If someone dies in Toronto you don't notice it, really but if you are in a small town, when someone dies you really notice it, because he's not there any more, and you say where's old Joe? That is one of the horrid things about big cities, I think, that you don't notice."

The Rowdyman was the first major Canadian movie to go before the cameras in Newfoundland since the original talkie THE VIKING was produced there in 1930.

"Ed Long operated the camera as well as being D.O.P., which I like. I don't like having a separate operator. Even if I had to pay a standby, I would like my cameraman to operate always, because I feel he should. That old Hollywood system of separate Director of Photography and operator is wrong. If you work in Toronto, you have to pay an operator whether you use one or not. But I'd rather do that, than have one.

You can live where you like now as a film-maker, which is great. Toronto is the best place to live in the world now, because you can get to Los Angeles in four hours, London in four hours, New York in one hour."

LAST YEAR THERE WERE FIFTY FEATURES IN PRODUCTION IN CANADA. LATELY, SEVERAL MAJOR PROJECTS WERE CANCELLED DUE TO LACK OF FINANCING. DO YOU THINK THE "GREAT CANADIAN FILM BOOM" HAS ENDED?

"No, I don't think it's going to stop. I think the whole world's in a tight money situation, both America and Europe, and the film business—being a luxury entertainment business—is the first to get hit. This always has been, and you know we are going to have to suffer a little bit. It's not because it is Canada. I mean people in the States and England are having just as many pictures cancelled out from under them. It's just the sign of the times. And I think it's rather interesting, because although from a production standpoint it's very bad right now, from a cinema attendance point of view it's better than it has been in years. I mean just go down and look at those queues outside the GODFATHER! It's terrific, it's affecting other films, the attendance has gone up. It's great that people are starting to go to the cinema again. That money won't get back to us of course for another two years, because it has got to go through the mill and come out again.

WHAT DO YOU THINK OF THE CANADIAN FILM DEVELOPMENT CORPORATION?

"I'm definitely in favor of the C.F.D.C. I think they have done a good job up 'til now. I don't think all their decisions are right, there is no way I could, but without them THE ROWDYMAN wouldn't have been made. However, their ceiling of two hundred thousand dollars per investment is a mistake. It's all very well to make small budget films, but if Canada is going to be pegged as a country that makes small films, that's a bad thing."

DO YOU THINK THE PRIVATE SECTOR HAS AN ADDITIONAL RESPONSIBILITY? BOTH STUDIO CENTRE AND BELLEVUE-PATHE SEEM TO BE ACTIVELY INVOLVED IN FINANCING.

"I do. John Bassett is doing it too. How long it's all going to last is another point, because it's all based on a tax dodge, right? Now it's great that we've got that money, but the problem with it is that because it is based on a tax dodge, the investors don't give a damn whether you make a good film or not; in fact a lot of them hope it flops because they make more money that way."

ARE YOU PLANNING A NEW FILM, AND WHAT'S IT ABOUT?

"Yes, I've got the first draft of a script which is based on four Jack London short stories, and a couple of my own, and it's sort of becoming in a funny way a fictionalized biography of Jack London himself. And that's why I'm uptight about the two-hundred thousand limit on CFDC money, because I couldn't make this film for less than seven hundred thousand. I know, because of the subject: I've got to shoot it in the Yukon, I've got to have old trains coming out my ears, plus factories in 1850 and things like that."

SOUNDS LIKE ANOTHER ATTEMPT TO CAPTURE A SPECIAL TIME AND PLACE IN THE CANADIAN KALEIDOSCOPE. LIKE MON ONCLE ANTOINE AND THE ROWDYMAN.

"I think more and more films are attempting to do that. Films have gone out of Hollywood now, people are making films on location about odd groups. I've got another script now, which I can't get the money for, it's too expensive. But anyway it's a beautiful script; it's all about an English community in the Eastern Townships of Québec. It's actually a little Irish community, where they speak English and can't speak French, but it's in Quebec. As a result, it's a very special place. I think that is what interests people now; the world got smaller, people are becoming interested in little ethnic groups."

SANDY MCDONALD

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The Canadian Film Development Corporation has handed out the first $10,000 of the proposed $50,000 in grants to assist aspiring feature film makers in English speaking Canada. Judith Steed, Gordon Nault and Peter Duffy each received $2,000, David Troster $1,750, Erwin Wiens $1,250 and Michael Asti-Rose $1,000. Sid Adilman, Morey Hamet, Don Shebib, Bob Huber and Lee Gordon formed the Jury.

"One Minute Before Death" and "The Oval Portrait", the twin Maple Leaf International productions produced in Vancouver by Rickey Torres have wrapped. Director Rogelio Gonzales Jr. is hoping for a return to Vancouver this summer; however, his plans remain tentative pending the outcome of discussions on proposed Mexican/Canadian co-production.

May 1st saw the start of production in Toronto of Bill Fruet's **Wedding In White**. Produced by John Vedette of Dermet Productions, Toronto, and directed by Bill Fruet, **Wedding in White** will be distributed in Canada by Cinepix with Avco handling the U.S. Donald Pleasance stars, with principal roles being handled by Doris Petrie and Carol Kane. Paul Bradley and Doug McGrath are recreating their stage roles. Production is set to wrap June 10th.

Warner Brothers will be setting up production offices in Toronto this month in preparation for their summer shoot on "Class of '44", a sequel to "Summer of '42." Paul Bogart will be handling the director's chores, with Ben Chapman as Production Manager. Balance of crew still t.b.a.

Valjon Productions, producers of Simon Locke, M.D., will be returning to Toronto within the next few weeks to begin preparation for a 4 to 6 month shoot. Simon Locke, who started tv life as a city doctor, became a country doctor – is back to being a city doctor for the second year of production. Locations and final crewing still t.b.a.

Double Hook Productions and Filmwest Associates of Edmonton have a co-production set for shooting May through July in Cache Creek, the Cariboo region of British Columbia. Sam Koplowicz and Dale Phillips will be the producers of this contemporary Canadian Western. Feature will be entirely Canadian – cast, crew and financed. The producers have signed a letter of adherence with ACTRA and casting is now underway.

Directors Peter Carter, Julius Kohanyi and Harvey Hart have been set for features to be filmed late summer and early fall, but production details are still to be finalized.

David Acomba and Jim Margellos have also set a feature to be filmed in Lethbridge, Alberta. Production start in June likely. Additional projects hoping to get into production this year with C.F.D.C. participation are currently before the Board; however, decisions must await the return of Corporation officials from Cannes and the next C.F.D.C. meeting set for the 2nd of June.

The CFDC has rented the VOX cinema in Cannes for the duration of the Festival to permit Canadian distributors to screen their films at Cannes, and, hopefully, giving them an opportunity to make sales. The CFDC has also reserved three rooms at the Carlton Hotel which they have converted into offices and a small drawing room for the benefit of Canadian participants in the Festival. A staff of fifteen will be on hand to keep everything running smoothly. Financial support for the effort is coming from the CFDC, the NFB, The Department of Industry, Trade and Commerce, through the Exhibition Commission, the Department of the Secretary of State of Canada, the Department of External Affairs, and individual donations from the private sector.

Despite its labour difficulties with the still unresolved NABET situation, CBC has made announcements regarding part of its Fall schedule. New production will include a half-hour series based on the visual and performing arts entitled **Arts Magazine**; six hour-long productions on Canadian history entitled **Images of Canada**; series of five one-hour colour productions exploring Canada with Lorne Green handling the narration, and a cross-country consumer show with Joan Watson and George Finstad. The **Beachcombers** series will again be produced in Vancouver, **Jalna** in Toronto, and a yet to be finalized Variety show from Montreal. The network has recently purchased two series from CBS for its Fall line-up: **Anna and the King of Siam** with Yul Brynner and Samantha Eggar and **MASH**, based on the movie of the same name; from ABC, they've acquired **The Trio**, variety show starring Julie Andrews. Two of the three will go to replace the Jimmy Stewart Show and O'Hara being dropped by the U.S. networks this year.

Evelyn McCartney
Executive Secretary
Directors Guild of Canada

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SOME FILMS PRODUCED RECENTLY WITH THE ASSISTANCE OF

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Title	Director	Director of Photography
THE ONLY THING YOU KNOW	Clarke Mackey	Paul Lang
FLEUR BLEUE (THE APPRENTICE)	Larry Kent	Jean Claude Labrecque, CSC
LES MAUDITS SAUVAGES	Jean Pierre Lefebvre	Jean Claude Labrecque, CSC
RIP OFF	Donald Shebib	Richard Leiterman
SEPT FOIS PAR JOUR (SEVEN TIMES A DAY)	Denis Heroux	Rene Verzier
FOXY LADY	Ivan Reitman	Kenneth Lambert
FACE OFF	George McGowan	Don Wilder, CSC
TIENS-TOI BIEN APRES LES OREILLES A PAPA	Jean Bissonette	Rene Verzier
PAS DE JEU SANS SOLEIL	Claude Berube	Hughes Tremblay
LE RETOUR DE L'IMMACULEE-CONCEPTION	Andre Forcier	Francois Gill
TRUCKIN'	John Carroll	Peter Hitchcock
A FAN'S NOTES	Eric Till	Harry Makin, CSC
THE PROUD RIDER	Chester Stocki	Walter Wasik
ANOTHER SMITH FOR PARADISE	Thomas Shandel	Miklos M. Lente, CSC
UNE MAUDITE GALETTE	Denis Arcand	Alain Dostie
LES SMATTES	Jean-Claude Labrecque	Guy Dufaux, CSC
LA VRAIE NATURE DE BERNADETTE	Gilles Carle	Rene Verzier
ELIZA'S HOROSCOPE	Gordon Sheppard	Jean Boffety, Paul Van der Linden Michel Brault
COME ON CHILDREN	Allan King	Bill Brayne
CORPS ET AMES	Michel Audy	Andre Dupont
LA MAISON DES AMANTS (LOVE OF EVIL)	Jean-Paul Sassy	Paul Van der Linden
BULLDOZER	Pierre Harel	Francois Roux
MILLE ET CHATEAUGUE	Alain Perisson	Pierre L'homme
LA VIE REVEE	Mireille Dansereau	Francois Gill
THE ROWDYMAN	Peter Carter	Ed Long
SILVER LADY RIVER	Paul Almond	Jean Boffety
MAHONEY'S ESTATE	Harvey Hart	Harry Makin, CSC
LA CONQUETE	Jacques Gagne	Jean Claude Labrecque, CSC
GOLDEN APPLES OF THE SUN	Barrie Angus McLean	Roger Moride, CSC
MONTREAL BLUES	Pascal Gelinas	Allan Smith
LES COLOMBES	Jean-Claude Lord	Claude Larue
QUELQUES ARPENTS DE NEIGE	Denis Heroux	Bernard Chantrier

CANADIAN FILM DEVELOPMENT CORPORATION

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Toronto 5, Ontario.

Suite 2220,
800 Place Victoria,
Montreal 115, Québec.

Suite 802,
680 Fifth Avenue,
New York, New York, 10019.

CSC NEWS

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Secretary: Robert C. Crone, C.S.C.
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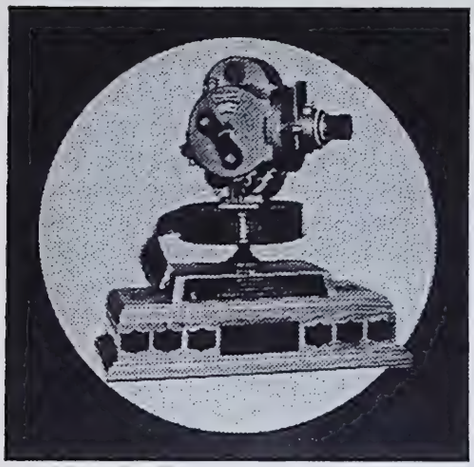
THE ROY TASH AWARD



The deadline for entries in the Roy Tash News Film Award is approaching. This year's entries must be submitted by September 15th 1972.

The trophy is named after veteran newsreel cameraman, Roy Tash, CSC, who spent more than half a century shooting news events around Canada. Roy, who is retired now, filmed almost every major news event during his fifty odd years in the news field.

Last year's winner was Phil Pendry of CBC, London, England. Phil won the award for his film called "Sleeping Grass", which was shot during the Belfast riots. The CBC financed his trip to Toronto to accept the trophy at the Canadian Film Awards.

The contest is open to all Canadian cameramen at a fee of $5.00 for CSC members, and $10.00 for non-members. Entries of silent or sound, colour or black and white, originals or duplicates must have been used on a television newscast between August 31st, 1971 and August 31st, 1972.

News film entered in the contest will be assessed on a scale of 100 points, made up of 50 points for photography, 25 for news sense, and 25 for artistic ability.

All entries and inquiries must be directed to:

D.J. McMillan,
c/o Palette Productions Ltd.,
52 Edward Street,
Toronto 2, Ontario.

THE CSC ANNUAL GENERAL MEETING

The Annual General Meeting of the Canadian Society of Cinematographers was held in March at the Howard Johnson Airport Hotel.

Twenty five members, associates and affiliates were present for the meeting which included the election of a new president, year end reports and discussion of issues relating to the Society.

At the start of the meeting, one minute's silence was observed in memory of members who had passed away: E. Kirkpatrick, R. Martin, D. Skeene, J. Gunn, S. Brede, G. Fenyon and L. MacDonald.

Norman C. Allin was re-elected President of the Society narrowly defeating Harry Makin. The only other change in the Executive occurred as Chris Slagter replaced Ed de Fay as vice-president. The rest of the Executive was returned by acclamation.

In his speech to the membership, Norm Allin thanked his past Executive for all the help they had given him over the last year and that he would do his utmost in the next year to justify the members' faith in re-electing him.

He went on to express regret that the Society had not grown as much as he had hoped. He war referring to the fact that although membership is up in the Toronto region, there has been a noticeable drop in out of town members.

Allin cited unpaid dues, demands for full membership, and the lack of a magazine over the last two years as major factors contributing to the drop.

He also complimented the editors of CINEMA CANADA for a 'brilliant effort' in putting together their first issue of the magazine.

Among the issues discussed by the membership was the role the CSC should be playing in the Canadian Film Awards. It was decided that the Society should approach the CFA with the view to placing a cinematographer on the jury with a weighted vote. It was also agreed that the CSC should contribute $300.00 towards the costs of the Awards.

Gentlemen:

I would like to take this opportunity to extend my sincere thanks for your support in re-electing me as your president. Your Executive is planning a very interesting and active year for the society. Should we call on you for assistance, we trust you will come forward in helping us to foster and promote cinematography. Ideas or suggestions which you feel would benefit either the cameramen or the society or both would be most welcome.

Norman C. Allin, President, CSC.

THE NEW EXECUTIVE

CFE news

In his essay "Of Studies," Francis Bacon wrote: 'Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention.'

I sincerely hope that the recipients of the new 1972-73 CFE Directory will apply the last part. But perhaps I should have it printed on edible paper, just in case?

It has not, of course, been published yet, but I'm working on it. As most of you will know, as well as a full and informative listing of all Canadian Film Editors Guild members, the directory will contain complete listings of members of the Canadian Society of Cinematographers, and Directors Guild of Canada and the Association of Motion Picture Producers and Laboratories of Canada. As a result, this single directory should prove a far more useful tool than separate directories for each of the organizations.

By the time this is in print, most eligible people should have received a questionnaire requiring information for listings; please complete and return it as soon as you can. If information is not received by the deadline printed on the questionnaire, it may be impossible to include it later.

If anyone is interested in advertising in the directory, a rate and format sheet is now available. Please make requests to: Filmcraft Publications, 116 Earlton Road, Agincourt 744, Ontario. To make space available to more advertisers, in addition to the whole page and a half advertisements of last year, one-third page may also be taken at an appropriate rate. And there is no general increase in rates!

Eric Wrate cfe, has received verbal confirmation of our seminar to be held in July and is awaiting written confirmation before spreading the word. He is also waiting to hear whether we are to receive a grant from the Ontario Arts Council which we applied for, to offset some of the cost of running the seminar. If you are interested, call Eric at 924-8847.

In the past, many members of the Guild have been disgusted at the apparent ignorance of the film editing craft shown by many members of the journalistic profession when writing about film. To try to remedy the situation, Bruce Sabsay cfe, is arranging for as many film writers as possible to attend a session, which will be held shortly, to explain some of the intricacies of film editing. After the session, we hope to receive more accurate recognition in future writings.

For our fifth Annual Dinner and Dance and Awards night, we have decided to revert to mid-November. Roger Pyke cfe, is taking care of the arrangements and he hopes to have full details available shortly. Just be be on the safe side, keep the whole of November clear of engagements for the moment!

More from Francis Bacon: 'Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need for a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not.'

Perhaps I had better end here!

Sincerely,

Phil Auguste cfe.

There's one good reason these shows were serviced by us.

Quality.

"Firing Squad" (CBC) Directed by Ron Weyman, Edited by George Appleby. *CFE Award Winner*. **"Rodeo Riders" (CBC)** Directed by Graham Woods, Edited by Myrtle Virgo. **"Delilah" (CBC)** Directed by Allan King, Edited by Eric Wrate. **"McLeish's Wild Horses" (CBC)** Directed by Ron Weyman, Edited by Myrtle Virgo. **"What you gonna do, boy?" (CBC)** Directed by Paul Lynch, Edited by Eric Wrate. Sound Editing for above by Eric Kettle, and Bob Cogger. **"The Law and Where It Is At" (OECA Series)** Produced by Wally Longul. **"The Consumer Game" (OECA Series)** Produced by Wally Longul. **"Garden Through the Ages" (OECA Series)** Produced by M. Peter Alford. **"The Community is the Campus" (OECA Series)** Produced by Mai Gardner. **"Weekend" (Film Stories) (CBC)** Sound and Film Editing by Ron Piggott. **"Here Come the Seventies" (CTV)** Produced by Hobel–Leiterman. **"Exploring the Body Series"** Produced by Gordon Burwash for Visual Education Centre.

AND COMING UP IN 1972–73

"Winter's Discontent" (CBC) Directed by Graham Woods, Edited by Eric Wrate. **"Tender Branch" (CBC)** Directed by René Bonniere, Edited by Eric Wrate. **"Tulip Garden" (CBC)** Directed by Peter Carter, Edited by Eric Wrate. Sound Editing Eric Kettle, Bob Cogger, Al Streeter.

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EXCHANGE OF LETTERS WITHIN THE C.S.C. CONCERNING THE C.F.D.C.

Last Fall Bob Brooks and Wally Gentleman exchanged letters within the Canadian Society of Cinematographers. Actually Mr. Gentleman's letter was in direct answer to Mr. Brooks' urging the Society to support the Canadian Film Development Corporation. Here we reprint the two letters, along with some additional comments written later by Wally Gentleman, as an indicaton of how deep the division is within the industry on this topic, and as an introduction to Sandra Gathercole's article on the subject. (Both Brooks and Gentleman were at that time members of the C.F.D.C. Advisory Group.)

November 18, 1971

Dear Member:

"At the conclusion of its 25th regular meeting, the Canadian Film Development Corporation announced today in Montreal that it was no longer in a position to commit further funds for the production of feature films."

The foregoing is a direct quote from a C.F.D.C. press release dated September 16th, 1971. The same press release goes on to state that at the completion of its fourth year, nearly 9-1/2 million dollars will have been invested in the production of seventy feature films by the Corporation. It also states that as the C.F.D.C. is usually in a one-third position with private money and distribution investment, it therefore believes its activities have given rise to a total investment of almost 27 million dollars in the feature film industry in Canada.

The C.F.D.C. has requested the Government of Canada to provide it with additional funds to carry on its work without interruption.

It is true that the Canadian Society of Cinematographers has not always agreed with the methods employed by the C.F.D.C. to inject money into the feature film industry but we do recognize that after the formation of the C.F.D.C., a great deal of experimenting was required – and, is still needed – to find the best methods and formulae to promote and foster a feature film industry in Canada.

In recent months, it has become evident that the efforts of the C.F.D.C. have begun to bear fruit both artistically and financially. It would also appear that the C.F.D.C. can expect in the future a better return for its investments.

As an example, during the week of November 7-12, four very good Canadian feature films were playing in Toronto – three of them produced with the financial assistance of the Corporation. To our knowledge, this has never happened before and it is certainly a healthy and encouraging sign. There are several other feature films, both French and English, due to be released shortly.

The C.S.C. realizes that some of its members will probably never be directly involved in the feature film industry. However, the production of feature films could become the base for a permanent viable feature film industry in Canada, therefore creating opportunities for many of our own members and members of our allied crafts.

The Canadian Society of Cinematographers believes strongly in the efforts and activities of the Canadian Film Development Corporation and further believes that it is necessary for the Corporation to receive additional funds immediately to carry out its mandate.

With this in mind, we ask that you support the C.F.D.C. and if you feel so inclined, write immediately to the Honourable Gerard Pelletier, Secretary of State, and your own local Member of Parliament, asking that they support the financial request of the C.F.D.C. for an additional appropriation of funds so that they may carry on their work.

Robert H. Brooks, C.S.C.
Canadian Society of Cinematographers' representative on the C.F.D.C. Advisory Group.

Wally Gentleman replies:

It is clear that the Corporation's interpretation of its mandate bears little resemblance to the needs of Canadian Filmmakers. Without a doubt, the injection of Government money into film production projects has inspired reluctant financiers to commit themselves to what all too often is a risky venture, and the knowledge that films have been made, sometimes in spite of Corporation activities. I believe that there should be an accounting to the trade of policy, criteria, involvement with foreign distributors, an examination of their attitude toward the Advisory Group and an explanation of recommendations, or lack of them, to the Government to press for the legislation required to insure the grass roots development of a truly strong Canadian basic film industry that can effectively compete in terms of world cinema.

The last meeting of the Advisory Group to the C.F.D.C. that I attended as a representative was time-wasting folly. I observed that meaningful discussion was stifled and that no attention was being paid to the basic ills that plague the industry nor time allowed for any exchange other than mere superficialities. I protested the proliferation of the Advisory Group membership at the instigation of the C.F.D.C. which was so diluting formative opinion that little progress was possible in any case. I also could not condone private and separate meetings of the Corporation with Groups in Vancouver, Toronto and Montreal without the minutes of those meetings coming under discussion at subsequent meetings of all Groups.

I also felt that the secrecy with which the Corporation has cloaked its activities has proven to be divisive; those filmmakers favoured by the CFDC grants or hopeful of receiving such grants no longer voice any true objections, which would benefit the filmmaking community-at-large, for fear of losing C.F.D.C. favours.

I tendered my resignation as a member of the C.F.D.C. Advisory Group with a letter of explanation to the Secretary of State. I truly believe that justice for the Canadian film industry can only be achieved by a resolute action of total Advisory Group resignation, in order to bring to the Government's attention the deplorable state that a totally ineffective group of industry representatives finds itself since it has no strength to voice and have implemented policies beneficial to the film community as a whole.

I think that the professional associations are shamed by the excellent proposals of the young filmmakers of the Toronto Filmmakers Co-op, who call into question matters that the filmmaking community has repeatedly aired to the Corporation throughout the three years of its (C.F.D.C.'s) feeble existence. (See the list of proposals submitted by the Filmmakers Co-op to the Secretary of State included in the subsequent article.) In addition to their very excellent proposals, other questions requiring immediate consideration are:

– investigation of wage parity and job classification of film making personnel
– reciprocal exchange of film personnel with foreign countries
– policies that allow government employed personnel on leaves of absence to work in private industry
– a fund to finance registered, chartered film companies in addition to monetary assistance to specific approved film projects
– the compulsory turnover of personnel on committees and such organizations as the C.F.D.C.
– the production and distribution of short films as a training ground for aspiring filmmakers
– the question of the dumping of foreign films in the Canadian market must be settled
– co-production of the private industry with the N.F.B. and the CBC
– the standardization of provincial attitudes to film working agreements
– the promulgation of finance for filmmaking through large industrial organizations.

These and many, many more pressing problems are more important than large financial handouts to the favoured few by the Corporation!

Though it is true that possibly the Canadian Society of Cinematographers has not always agreed with the methods employed by the C.F.D.C. to put money into the development of a feature film industry, I cannot agree that a great deal of experimenting is required. The Corporation has never been composed of any filmmakers, nor people elected into office on recommendations from filmmakers, furthermore it seems to feel itself above considering the legitimate proposals of those within the industry intimately concerned with making film on a day-to-day basis.

The permitted re-financing of the Canadian Film Development Corporation without a thorough exposé of its activities demonstrates the weakness of all film associations, and clearly shows the need for a strong Canadian Film Academy, so that filmmakers can make their voices heard loudly not only in the Corporation offices but in the corridors of Parliament itself. This is a greater interest to take to heart than one's own pet film project. These additional funds we are so blindly called upon to recommend are not composed of just filmmakers' taxes, they represent the taxes of all Canadian citizens and require wise investment. The industry must be the custodian of such investment and we have the moral obligation as concerned filmmakers to see that they are applied in the public interest.

Wally Gentleman, CSC, BSC, FRPS

We're Asking The Wrong Question

by Sandra Gathercole

Sandra Gathercole is a founding member of the Toronto Filmmakers' Co-op and author of a brief presented on behalf of the Co-op to the Secretary of State. She has worked in film distribution with Film Canada and in film production on Goin' Down the Road and Out which is now being shot in Alberta.

Most countries of the world assume their own art as basic, make it the bulk of their cultural diet, and assign whatever room is left to imported material. That is why every film producing country of the world, save our own and the United States, applies some form of control on the number of foreign films permitted on their screens.

In Canada we are beginning to seriously question whether we ought not to impose similar controls. At least two hundred of our filmmakers, and others in the industry, think we should, and have endorsed a quota for Canadian films as the major proposal in the list of recommendations opposite.

This is encouraging. But what is discouraging is that we are still only discussing a move which has long been starkly obvious as the only solution to the major stumbling block of our industry – distribution. The discussion would be more relevant if it were centering, not on the pathetic question of how many Canadian films we should permit on our screens, but rather on the more germaine question of how many of their foreign counterparts we should permit.

Five years ago the Canadian Film Development Corporation was created to fill the void which stood in place of our film industry. It has done that. But despite the dramatic increase in the number of Canadian feature films produced in the last few years there has been no corresponding increase in their distribution and exhibition.

This contradiction is central to the development of the Canadian industry and it won't be solved by producing more and better films, much as the CFDC would like to pretend that it will.

Films are made to be shown: if they are not their production becomes an exercise in futility. As long as Canadian films are being denied access to their natural forums all other questions of their development remain academic. Without a breakthrough in film distribution, paralleling that of production, the CFDC will merely be working at cross purposes with itself, and the Canadian industry will be racing its engines without going anywhere.

Fewer than half the feature films produced in Canada in the last eight years have received commercial distribution. Of those which have, most were poorly promoted and inadequately exhibited. The facts are depressing:

In 1969, the last year for which Dominion Bureau of Statistics figures are available, there were 1428 commercial cinemas in Canada; 90 million admissions were paid; 118 million dollars were grossed; 669 films were exhibited; 10 were Canadian. It is doubtful that more recent statistics, when they are available, will show substantial changes in the relative percentages.

Intentionally or not the system is rigged. Foreign films long ago assumed squatter's rights to the captive Canadian audience. It is a control which they took by default and have come to take for granted. As long as Canada had no film industry of her own the situation was tenable. But as more Canadian films are produced, and arrive to be marketed, the problems of this modus operandi become more evident and more serious.

The decks are stacked against the Canadian film trying to enter the commercial distribution system. This places an impossible handicap on the economic and artistic growth of the industry. It also reduces the Canadian filmmaker to the soul destroying status of beggar in his own home, and prevents him from earning a living in a popular cinema which is generating over 100 million dollars a year.

What is worse, it cheats the Canadian public who may want an authentic alternative to the Americanization of their culture, and who have paid 10 million dollars to get it. It is their tax dollars which have been invested in the production of these films, most of which they have had no chance to see. For John Q. Public it is pretty discouraging: – unless

he lives in a relatively high population area he will not have seen Etrog winner **Goin' Down the Road**, though he will have read much about it.

– unless he lives in Vancouver or Toronto he will not have seen Etrog winner **Neon Palace**.

– unless he works for the National Film Board he would not have been able to see **Mon Oncle Antoine** during the eight months following its completion. Even after this film's unprecedented sweep of the Canadian Film Awards, he would not have been able to see it for several weeks unless he had attended the Awards themselves.

– unless he lives in Toronto and attended the single midnight screening – or the single Art Gallery of Ontario screening – last summer, he will not have seen Etrog winner **The Only Thing You Know**.

– unless he lives in Quebec and speaks French he will not have seen any but a handful of the highly praised films of Quebec.

– if he does live in Quebec he will have seen virtually none of the recent English Canadian films, including **Goin' Down the Road**, unless he lives in Montreal and speaks English.

– unless he belongs to a group which rents films privately he will have had no opportunity to see **Breathing Together** (termed "the most important ideological comment on the radical American youth culture" by Amos Vogel), **Eat Anything**, **More Than One**, among others.

– unless he is a personal friend of the filmmaker he will have no chance now to see a number of films – **Crimes of the Future**, **Zero the Fool**, **Stereo** – which flitted by in specialized screenings, film awards (sometimes the only screenings films receive), or quick commercial showings in a major centre.

– unless he is attending school it is unlikely that he will have seen more than one or two, if any, of the multitude of international award winning films of the NFB. As a result he probably doesn't understand or appreciate the outstanding reputation of that organization.

– if he is to see the results of his investment on television he will have a long wait: only four of the approximately 100 recently produced Canadian feature films have been shown on Canadian television, public or private.

These are feature films. The Canadian public's chances of seeing, or even knowing of the existence of, the hundreds of Canadian shorts, animation and experimental films – among them renowned names as Chambers, Snow, Wieland – are practically nil as they are almost all in non-commercial distribution only.

PROPOSALS FOR CANADA'S FILM POLICY

A general film policy for Canada is now being prepared by the Secretary of State's Department. What it has to say will determine much of the future course of the Canadian film industry. Hopefully it will emerge as an effective instrument of change, reflecting a major re-thinking of the problems and potential of the emerging industry as well as the policies governing its growth.

To contribute to such an assessment, the Toronto Filmmakers' Co-op drew up a twelve point platform of recommendations which were circulated last fall to 400 filmmakers across the country. More than 200 endorsements were received from a wide segment of the filmmaking community. These endorsements, together with a lengthy brief, were recently presented to the Secretary of State. A list of the recommendations, and a partial list of those signing them, appear below.

The following are among those who endorsed the proposals for a new film policy: Allan King; Graeme Ferguson; Don Shebib; Michael Snow; Joyce Wieland; Bob Crone; Colin Low; Morley Markson; John Hofsess; Bill Fruet; Sylvia Spring; Tom Shandel; Peter Rowe; Robin Spry; Wally Gentleman; Clarke Mackey; Elwy Yost; Dick Ballentine; John Herbert; Doug McGrath; F. J. Quinn; David Acomba; Dennis Miller; National Film Board staff; commercial production houses; actors; film teachers; artists in allied fields.

1. **The integration of Canadian feature films into the mainstream of commercial distribution by establishing a Canadian content quota for all commercial film exhibitors.** This would be a logical extension of the principle of the C.R.T.C. and have as precedent the policy of England and most European countries. As theoretical guidelines: an initial quota of 15 per cent on feature films and 50 per cent on shorts, to be increased in proportion to the productivity of the Canadian industry.

2. **The establishment of an independent network of small, low overhead cinematheques to exhibit Canadian shorts and features of limited commercial potential.** This network could be funded initially by the Federal Government, and operated by an Opportunities for Youth type of program employing youth in an area of great interest to them.

3. **The expansion of the Canadian Film Development Corporation, or the establishment of a new agency,** to co-ordinate the efforts being made to create a Canadian film industry, and to ensure the artistic and cultural, as well as commercial development of Canadian films.

4. **The foundation of a National Film School,** similar to the National Theatre School in Montreal, to bring together young filmmakers and the pool of talent which does exist in this country.

5. **Fuller utilization of the existing production, distribution and promotion facilities of the National Film Board,** in the interests of all Canadian filmmakers, and the expansion of the role of the Canadian Film Institute as a free information resource centre and national archive.

6. **Redirecting of promotion efforts towards "selling" Canadian films to Canadian audiences rather than "selling" Canadian facilities and funds to American producers** as is now being done by private and Provincial interests. A national promotion campaign, similar to the one successfully waged on behalf of Canadian manufactured goods, would go a long way in overcoming Canadians' highly conditioned psychological distaste for their own films by creating an awareness of the cultural implications of film going habits. The "made in Canada" symbol on all advertising materials would iensure that Canadian films were readily identified as such.

7. **Redefinition of Canadian content** to include a film's artistic and cultural determinants, as wellas its cast, crew and facilities.

8. **Measures to impress the two major television networks their responsibility as natural distribution vehicles for Canadian films.** Both CBC and CTV should be providing a primary market for independent Canadian short films by commissioning, or investing in, their production, and a secondary market for commercial Canadian features by pre-production purchasing of television rights.

9. **Re-evaluation of the present method of film financing,** with consideration to:
   - guaranteeing an amount proportionate to the production cost of any Canadian film be invested in its promotion.
   - providing sub-titling for French and English Canadian films to facilitate their national distribution.
   - financing of shorts and documentaries, as well as features.
   - ensuring the blow up of outstanding 16mm shorts and features to allow commercial 35mm distribution.
   - re-instating a partial system of outright grants on a competitive basis.
   - discontinuing the distribution pre-requisite in funding.
   - publicizing the existing tax incentives for the investment of private Canadian capital in film production.
   - imposing a Federal tax on revenues of non-Canadian films which exceed a set gross, to be invested in the production of Canadian films.

10. **Continuation of the present system of pre-production grants** to permit the development of original Canadian screenplays.

11. **Review of the existing censorship inequities** Province to Province, and film to film.

12. **Broader representation of those directly involved in the film industry** on the agency carrying out Canada's film policy.

What can the Canadian public conclude about their investment? They have little choice other than to assume, graciously but mistakenly, that this first batch did not turn out. Thus the myth of Canadian inferiority is perpetuated. The Canadian public is forced to return to their conditioned dependency on the imported films on which they were born and bred, convinced that the situation is a reflection on the calibre of Canadian films.

Although most of the distributors and exhibitors would have us believe otherwise, this is a very misguided premise. It simply is no longer true that Canadian films are not good, not ready, or not profitable. Many of our recent features have been internationally acclaimed: Time magazine named Allan King's A Married Couple one of the ten best in 1970; influential New York critic Judith Crist cited Don Shebib's Goin' Down the Road as one of the best of the year; Claude Jutra's Mon Oncle Antoine won awards in Moscow and Chicago; Morley Markson's Zero the Fool won awards at Ann Arbor and several other American festivals (after being turned down as an entry in our own Canadian Film Awards); the Los Angeles Herald Examiner chose Paul Almond's Act of the Heart as best film.

Of four Canadian features playing in Toronto last November (which was some kind of record in the exhibition of Canadian films) all were grossing over $5,000 weekly, and one was grossing $20,000 weekly. The maximum weekly operating expense of any Toronto theatre is $3,000, so none of these films was bankrupting its exhibitor.

Of the Canadian films which have managed to get distribution, many have demonstrated the advantage, commercially and artistically, of combining Canadian audiences with their own films. The fact that there have not been more is primarily a function of the biased law of supply and demand which governs film exhibi-

tion in this country.

Canadian features are being kept on the periphery because the main arena is rented out. Two foreign multi-national corporations – Famous Players Canadian Corporation Limited, a subsidiary of the American conglomerate Gulf and Western, and Odeon Theatres (Canada) Limited, a subsidiary of Britain's J. Arthur Rank Organization (Odeon is British but operates in the North American market with largely American produced films) own or control, directly or indirectly, over two-thirds of the commercial cinemas in Canada and virtually all of the high grossing downtown cinemas in urban centres.

Between them they take in 70-80 per cent of the gross theatre revenues in Canada, which amount to well over 100 million dollars annually. Through company linked distribution networks the companies also supply themselves with most of the films which they exhibit, creating virtually a closed circuit. In other words they have a functional, if not legal monopoly. This control provides their parent companies with an additional 5-10 per cent on their profits which they are loathe to relinquish to the growing number of Canadian films.

The situation is compounded by the fact that 80 per cent of the distribution companies in Canada are similarly foreign owned. That percentage may now be higher: of the 20 per cent which were Canadian two have been sold (IFD and Cinepix) and two have gone bankrupt (New Cinema and Film Canada).

Who controls the outlets for a film industry also, by definition, controls that industry. Because these foreign owned companies literally control the cinemas of our country their attitudes and actions are crucial. To date, their record has been abysmal.

Most Canadian feature films do not succeed in obtaining commercial distribution and those which do are too often considered, booked, and promoted as losers by the exhibitors. It is hard not to fulfill such a prophecy: the expectation of failure is almost as effective a block to success as non-exhibition.

The films which do succeed do so despite the hostile distribution machinery, not because of it. They are either tied into the system in their production; produced by companies which can afford to pay for their promotion and lobby for their space; or they succeed, as **Mon Oncle** and **Goin' Down the Road**, on the strength of sheer superiority and American critical acclaim. Too many of the others wind up on the 16mm distribution circuit, which functions effectively within its limited territory, but which means commercial death for a feature film.

By implying that Canadian films are "inferior" and Canadian filmmakers who complain about the lack of distribution are "hypochondriacs", the distributors and exhibitors are engendering a serious sense of futility in our best young filmmakers. By limiting the availability of these films they are also undermining the new found confidence of Canadian audiences in their own art and artists.

They do a further disservice to that audience by assuming that it is synonymous with the American, and selecting the films which are exhibited on the basis of a common standard. Ironically, in this myopia they may be doing as great a disservice to themselves as anyone else. The rate at which Canadian audiences have been turning away from the box office, and the rate at which they resurfaced to make at least two of our recent features strong box office successes, should have suggested to good businessmen that their standards may be as wrong economically as they are culturally.

Since **Easy Rider** rang the death knell for the standardized box office formula, no one, least of all American studios, has been able to predict which films will win an audience. What we do know is that what isn't put into theatres, won't; and what is put into theatres but not promoted, won't. Some Canadian films lose money: some any films lose money. Imported films as a group are not penalized because some of their number drop hundreds of thousands at the box office. Film exhibition is a high risk business. To be in it is to be prepared to gamble and exhibitors do it every day – but not on Canadian films.

Mr. H. Blumson, a senior executive of Odeon, claims that his company cannot take any responsibility for Canadian films because "we're in business to make money . . . you have to give the people what they want." On the subject of a quota he says "I don't see how you can impose it without putting theatres out of business."

Another recognized leader of the Canadian film industry, Mr. Nat Taylor, head of Toronto's IFD, also operates on the assumption that no one in his right mind would actually want to see Canadian films. In an editorial in the November/71 issue of his house organ, the Canadian Film Digest, in which he set out to discuss the merits and drawbacks of a quota in "a sensible and dispassionate manner", he began by terming a quota a 'make work' project designed to create employment, and stated that "we know of no other arguments to further the case." To make his point clear, he went on to say that it is difficult " to get people to pay to see films which they would rather avoid. It is questionable whether, even in dictatorship countries, people can be forced to look at movies they do not want to see. It must follow, therefore, that legislating theatres to play movies no one wants to see is, after all, not the answer."

As Mr. Taylor does not cite a single example of these economic and popular disasters on which he bases his argument we must assume that he just feels it in his bones – an old and much respected method of skirting facts, and of selecting films for exhibition.

The Globe and Mail's Martin Knelman once termed film exhibitors "people whose only connection with the greening of America is their own desire to cash in on it". The attitude of these men bears him out. Certainly it stands diametrically opposed to the imaginative energy going into the production side of the industry, and is an affront to it. As a determining attitude for our fledgling industry it is not good enough.

Somewhere the commercial imperative has to be at least tempered by the cultural imperative, and this task surely has belonged to the CFDC. But the CFDC has consistently and scrupulously avoided responsibility for the broader issues underlying the industry's development, including the crucial one of distribution. When questioned about the problem by the Commons Committee on Broadcasting last spring, the CFDC's President, Gratien Gelinas, illustrated in his answer, the confusion and ineffectualness which has too often characterized that organization:

> "We have been much concerned with this problem lately and are studying the matter very deeply and as fast as we can. We might come to a conclusion one way or the other, regarding this problem which is, we admit, a crucial one."

The CFDC's Executive Director, Michael

Spencer, took another tack. Testifying before the same committee, he made the claim that "In every case there has been distribution of the Canadian films in which we have invested." As Mr. Spencer must surely be aware, there is a grave distinction between distribution and commercial distribution. His omission of the word "commercial", in assessing the distribution situation in Canada, was expedient: it was also dangerously, if not deliberately, misleading. Most Canadian films, failing to achieve commercial distribution, are assigned to the Co-ops and private companies which supply the schools and film societies. Their distribution does not approximate theatrical distribution but solely because they exist could Mr. Spencer make his claim that all CFDC financed films have received distribution.

Overriding the contradictory positions of Mr. Gelinas and Mr. Spencer at their annual accounting to the Commons Committee, has been the CFDC's repeated claims that distribution is really the responsibility of the filmmaker – a dubious stand as it seems obvious that exhibitors who are impervious to the persuasion of a Government agency will be even less susceptible to the appeal of any one filmmaker. With ascending absurdity, the CFDC has most recently adopted the philosophy of primary distribution of Canadian films through television – a suggestion which contradicts the raison d'etre of any film industry.

By their head in the sand posture the CFDC has wound up contributing to the problem rather than alleviating it. They have poured millions of tax dollars into the production of films without making anything more than a perfunctory effort to ensure that these films, once produced, are allowed to compete in the marketplace on an even footing with their foreign counterparts. Since exhibition is the only way in which films can reward their maker and their audience, as well as recover their investment, both public and private, this failure on the part of the CFDC remains a total and criminal paradox.

The CFDC could have, and should have, counteracted the destructive effect of the distribution bottleneck. They could have, and should have, run interference for the industry to prevent the problem rather than tailing along lost in its wake as they now are.

Without asking exemption from the economic realities of the industry, this country has a right to expect more enlightened attitudes and imaginative leadership than it has been offered by the two entities which effectively control it: the chains and the CFDC.

If the CFDC is going to persist in functioning as the blind banker, refusing to acknowledge or deal with the fundamental problems of the industry which it has spawned; if it is going to so misunderstand the purpose of that industry as to allot approximately 30 per cent of its initial 10 million of Canadian taxpayers' dollars to American major studios filming in Canada; if it is going to abdicate from any responsibility for the cultural survival of the country by encouraging the production of American derivative films, sometimes referred to as the bastardization of our industry and more unkindly referred to as the "Bassetization" of our industry; if it is going to show no interest in the care and feeding of the infant industry, over and above its support and maintenance, then it should be thanked for the fact of creating the child but dismissed from the job of rearing it.

If the chains are going to ignore, beyond their present tokenism, the increasing demands of Canadian films, and the polite demands of Government, to take some responsibility for the exhibition of Canadian films in "their" theatres; if they re going to continue to treat Canadian films as a pestilence while they show inferior imported films in their place; if they are going to continue to demonstrate their incapacity to operate on any principle larger than profit; if they are going to function solely in the interest of their parent companies and blatantly against the interests of the country in which they are operating, then Government intervention is required to establish minimal rights for our indigenous films.

Decisions with the repercussions of distribution cannot be abandoned to the wisdom of Mr. Taylor and Mr. Blumson. Canadian films do not need special concessions but they do need a foothold in the distribution process from which to feed audience demand until it becomes its own incentive. In order to get it, exhibitors will need the incentives attendant on a quota to overcome their intransigence, and its crippling effects on the Canadian industry.

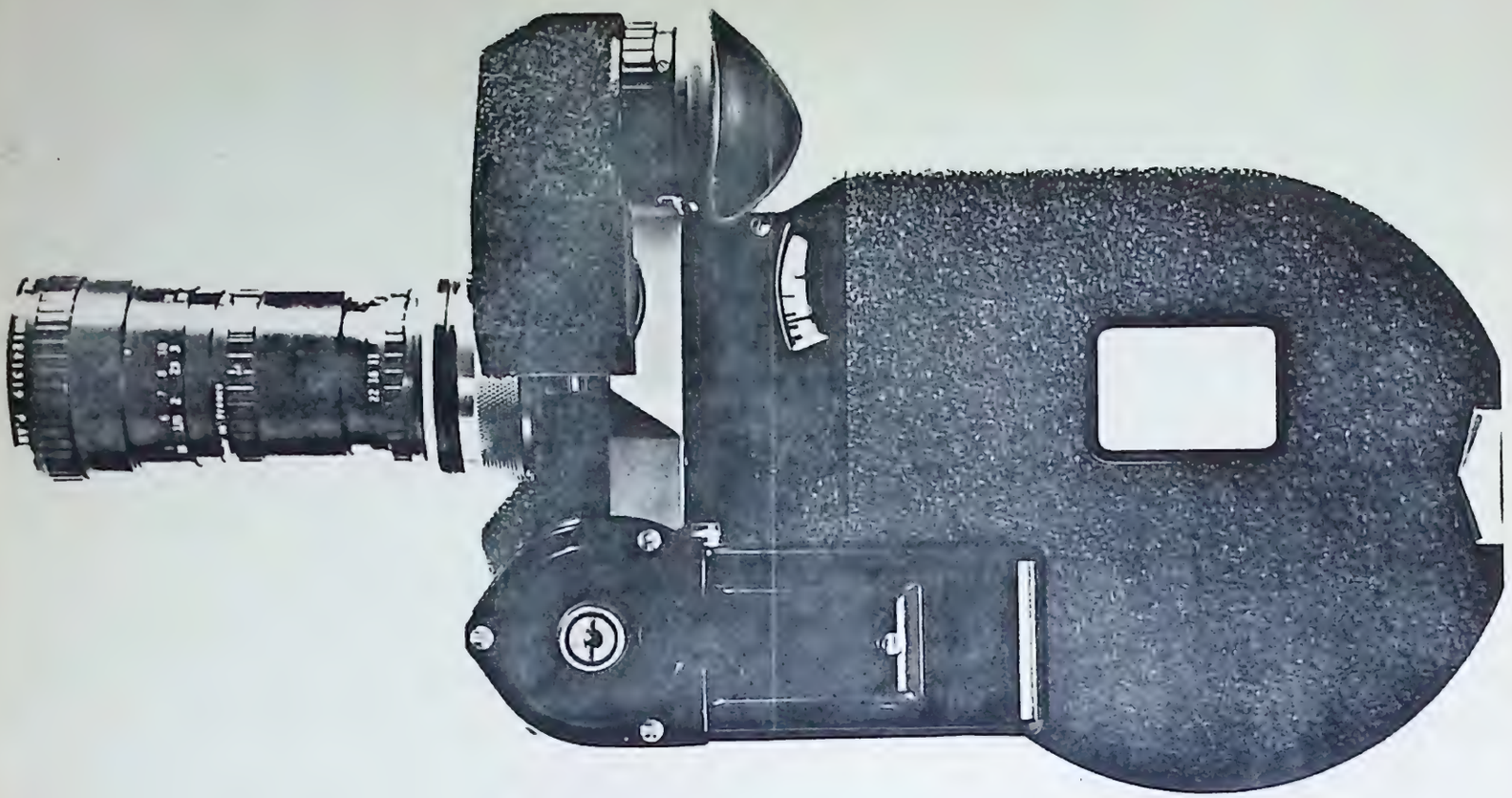
A quota is far from a radical move: it has precedents in the experience of other countries, and very successful precedents in the positive results of our own CRTC regulations. The Federal Government has twice publically threatened to impose quotas but has not followed through. At this late date there is no longer any choice: we cannot pretend to take our industry seriously while continuing to place it in double jeopardy by refusing to dopt protective measures which most other film industries, more established and less vulnerable than our own, have deemed necessary to their survival.

By requiring that commercial film exhibitors screen Canadian films a given number of weeks per year on a percentage basis which reflects the growth of the Canadian industry – initially 15 per cent for features and 50 per cent for shorts – we would forge a link between Canadian films and exhibitors' profits. As the CRTC regulations dramatically demonstrated, assuring the platform encourages the emergence of artists and financial backers to fill it. It also guarantees a new found interest in production and promotion of national material on the part of its exhibitors.

There is no question of the feasibility of filling a 15-50 per cent quota immediately. More than 100 Canadian feature films have been made in the last five years; more than 300 Canadian shorts are in distribution with the Canadian Filmmakers' Distribution Centre alone. They would quickly be augmented were the conditions of growth guaranteed by a quota.

There are arguments advanced, in some circles, against a quota: that the films thus produced would be inferior quickies; that it constitutes censorship of foreign films; that it would bankrupt the theatres. These points are immediately called in question by the fact that many other countries applied quotas and survived the consequences. But there are other refutations.

A certain proportion of films produced, initially at least, in any growth spurt would no doubt be very sad – it happened to the CFDC. But then such an accusation implies an existing standard to live up to, and few of these films could be sadder than some of the imported films which the present system sloughs off on us by playing "short and wide" under the tie-on arrangements. Junk is junk: if we must have it there is nothing to fear in replacing the bottom of the imported heap with the bottom of the Canadian heap. As for shorts, there may be some who would protest the loss of the packaged travelogue but it's a risk we'd have to take. *Cont'd on page 48*



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Geneva Park and Sinking Creek

by Kirwan Cox
Director, Canadian Filmmakers Distribution Centre

Film Capitals of the World Series:
Sinking Creek, Tennessee

Film festivals tend to exist for the purpose of getting bigger and slicker and uglier in order to how everyone how successful they are. The more people and more films shown off the better whether anyone can possibly see them or meet them.

Sinking Creek is a small stream of sanity in this hodge podge of monied ego. It was small enough so you could see all the films invited and talk to all the people there. It was efficiently organized yet remained a very personal event.

I was invited to come and present a program of independent Canadian films from the distribution co-op. My first thought about Sinking Creek was that it was an elaborate put on. My second was that it was a good excuse to get out of Toronto and into the spring countryside of Tennessee. I wasn't disappointed by either the beautiful weather, the rural countryside (Sinking Creek is near Chuky and an hour's drive from Johnson City where the Tri-Cities Airport is), or the southern hospitality.

The festival is held at Tusculum College and I must admit that the "film sophistication" of the people in the audience amazed me. The festival was divided into ilms in competition (including a category for the educably mentally retarded) and invited programs or workshops. Paul Carrico brought some films on the arts from New York, Tony Hodgkinson showed experimental films his students had made in Massachusetts, Davis Shepard from the AFI in Washington presented a Flaherty Retrospective, Robert Russett explained some experiments he was working on in Louisiana, etc. And then there was the picnic down at Sinking Creek and the buffet dinners in the ante-bellum mansions of the local aristocracy or the tennis at four in the morning after the last day at the house of the festival director, Micki Coleman, or the music that some people from Nashville were doing at the motle . . .

So what kind of films were shown in competition? Mainly social/political documentaries it seemed. A film on the life and philosophy of an amazing Iowa roofer, or a film of a country butcher made by an Appalachian film co-op, or three months in the life of a cop, or a woodcutter from Vermont still using a horse team, etc. There was also some excellent animation. One fairly colorful animation film on the joy of *smoking marijuana* was the favorite of the students who voted for their own prize.

I found out that most of these social films were sponsored one way or the other by public television. Especially interesting were a couple of guys from New York who made films for NET – short 6 minute things on he state of life in a city full of retired couples or a campus training crusaders for Christ. They would get a contract for $50,000 form Net to make a number of these films. This meant that free lancers could make films on contract in a way that I don't think is possible in Canada. The result was television stations sending out guerrilla film units across the country doing pretty much what they wanted. The main criterion was they had to be talented – but they weren't an *in house* crew. They also weren't doing things on speculation or wondering if someone didn't like one film whether they would ever get a chance to do another.

The Canadian films I brought included things by John Straiton, Martin Lavut, Jean-Claude Labrecque, Al Sens, David Rimmer and went over very well. They invited Canada back (maybe the National Film Board could send a program). Also, Sinking Creek has offered to pay the rental of these films if their finances allow. I took the films down with the idea that the co-op would pay the rental if Sinking Creek couldn't. The point is that festivals and all the promotional events owe their existence to filmmakers and should pay them as well as the printers that do the programs or the shippers. If there is a cash prize that is one thing, but programs of Canadian culture being organized abroad must stop taking advantage of the artists they show. If the Canadian government sponsors an event, then part of the cost of that event must be a fee or rental to the filmmakers involved (just as now a fee must be paid to a playwright under rules of copyright).

The success of Sinking Creek is a success of simplicity and warmth. It's a great place to spend a spring weekend.

Film Capitals of the World Series:
Geneva Park, Ontario

For the past few years the Ontario Film Association has been sponsoring a film bazaar at the YMCA centre at Geneva Park near Orillia. This is a very specialized event designed to get 16mm buyers and sellers together in one marketplace come what may.

The sellers are primarily commercial distributors such as Marlin, International Telefilm, Moreland-Latchford, Universal, BBC-TV, Encyclopedia Britannica, McGraw-Hill, etc., and the not as commercial like the National Film Board and the distribution co-op. Of course, these groups were there for one reason – to sell prints, but they approached that end in different ways.

Each distributor paid $250 to get into Showcase plus $50 per person and were given a room, or loft, or auditorium, or hallway to screen their wares. Most distributors had two people there though some seemed to have dozens. These minions could be easily recognized despite their nametags because they smiled and made jokes the way people on commission smile and make jokes.

The NFB had the best technical arrangement because they had three projectors complete with earphones so people could come in at any time, select a film off the rack, and look at it in relative privacy. Some distributors like Moreland-Latchford concentrated on a few titles. They only showed a film on horses and a series on sex education over and over. At the other end of the spectrum the distribution co-op brought about 25 hours worth of film and tried to show it all. This was a mistake because the buyer would have to stay the entire three days to find out what the co-op had. One person actually did that and was last seen driving off into the sunset, hair frazzled, eyes glazed.

Certain films had a way of getting a clandestine reputation over lunch or breakfast as the audio-visual aides would whisper

praise or damnation on something or other. The co-op ended up repeating certain films that had such a reputation ("When are you going to show the one with the woman and the snake making love?" – "Is the one with the guy vomiting coming up next?" – "Is it true . . . ?"). A lot of people would then laugh or run out of the room because the consensus was that our films in most cases were not the kind of things a film librarian could justify to her boss. But we kept zapping film librarians anyway.

Aside from film librarians, buyers included school board people of all levels, university a/v coordinators, some film society types, teachers, and enthusiasts from all across Ontario. These little old ladies came with millions of tax dollars in their pockets for the education or enlightenment of the masses. Some of the individual budgets were over $100,000. The distributors pretty well knew who had the big money and these people were sometimes driven to running down hallways backwards to avoid a zealous seller.

Of course everyone loved the attention. After a year of being mumbled at by kids with bubble gum in their hair, castigated by penny-pinching bureaucrats, and threatened by irate parents – they were suddenly loved and wanted. Eleanor of Aquitaine would have been at home in Geneva Park because she set the rules for the courtly love game.

The gallant distributors seduced teacher's dollars here, a librarian's dollars there. Most of the buyers, deliberately or not, ended up playing the role of the coquette – leading on without making a commitment. After three days of dark screening rooms punctuated by the larger distributors' hospitality suites, everyone was exhausted.

But what kind of films were these educators and librarians buying? Mostly sausage films ground out especially for them with teacher's guides and course outlines printed before the film is finished. Some teachers can't look at a film without knowing whether it is aimed at the grade nine or grade ten level social studies curriculum or family living program. Most of these films originate in the U.S.

Apocryphal story: A distributor presented the new extravaganza "Mary Queen of Scots" for the benefit of the people at the showcase. As the crowd was filing into the auditorium, one woman asked where the study guide to the film was. (laughter) Then it turned out there was a study guide prepared by Encyclopedia Britannica with appropriate questions and reading material mapped out. (more laughter).

The Showcase is an invaluable opportunity for everyone concerned to meet and see a lot of films. It is bursting at Geneva Park's seams as more distributors want to get a piece of the action and more buyers want to see what is happening (or maybe just be courted). Most of the buyers I met were very nice and extremely knowledgable, but the ones who could look at a film without a teaching guide seemed to be a minority.

As for the commercial distributors (NFB, as usual, excepted), I certainly wouldn't buy a used car from most of them – but they don't care whether they are selling cars or films as long as it is profitable.

Apocryphal story: One librarian said she had stopped buying films from a certain company because all their material was completely out of date, as of eight years ago. At lunch I was sitting next to a representative of that distributor and asked if they sold much to libraries. He said no – only to schools, though they used to sell to libraries. It never seemed to occur to him to wonder why libraries had stopped buying his films. This doesn't say much for the school systems, but they do keep a lot of people in business ruining children.

I can't wait 'til next year.

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IN SPRING A YOUNG MAN'S FANCY

by David Beard, Proprietor, Cinebooks

In Spring a young man's fancy turns to what he has been longing to do all winter—make films. With an abundance of light, opportunity, inspiring subjects to photograph and a book to guide, he will be well equipped to make his fancy a reality. And, of course, the publishers and writers who do their making in the winter, see the fruits of their labour in Spring. A little sorting is necessary to separate the artificially fertilized prune from the organically grown peach. Vive la difference!

Low Budget Features, by William Brown, (vellum-bound $20.00) is aimed at the productive pocketbook. Brown presents an experienced, wise and tough financial system for production. He has made his own successful low-budget feature. In doing so, he learned the 'secrets' of Hollywood production costs. These he passes on in his book. Each chapter is clear and concise.

Example: Film Format—Typical low budget 10,000' Picture. Raw stock, develop originals, 1 litre color w/p, cut original opticals, opaque leader, 16mm first trial, blow-up to 35mm, answer print. Cost is compared for 35mm standard, 35mm Techniscope and 16mm blow-up.

Brown comments on the advantages and disadvantages of the various choices and alternatives. Formats of legal documents, production, script and shooting schedules are set out in minute detail, and discussed fully. It is possible to reproduce these and adapt them to the Canadian filmmaker's requirements.

A craft dictionary and a source directory is appended. These save time in research and money in locating sources of materials. Brown has made little attempt to package his books. Its sole asset is the contents—for this it is invaluable to the man who is undertaking his first film. It is the sort of information that can stop you waving an artistic arm and start writing film-producing cheques. After reading it you can decide if you belong in the dream factory or in the personally rewarding field of low-budget features.

Between the austere format of the **Low Budget Feature** to the well-packaged, **A primer for Film-Making**: A complete Guide to 16mm and 35mm Film Production, by Kenneth H. Roberts & Win Sharples Jr. Paper $8.00; H.B. $18.00, and, **Handbook of Film Production**: Encyclopedic coverage of every phase of film-making, including, etc., etc., by John Quick and Tom La Bau H.B. $12.75, there is quite a gulf.

The Primer is an obvious choice for a text in a film course. The Handbook might have stood a chance if the Primer had not been so well researched for the student market. The Primer is designed for the colleges; whereas, the Handbook seems to have been designed for the library shelf.
The publisher of the Handbook did not seem to know that the film book bandwagon has passed. There is more competition now for the student and the filmmaker's dollar and what we were grateful for in film books a few years ago simply doesn't stand a chance now. (Vive la difference!)

The Primer can be more of a tool; whereas, the Handbook has a sort of cookbook feeling—more fun in the living room than in the kitchen. Each book covers familiar topics but the Primer gives more information and is an in-depth study. Each has a wide margin beside the text—the Primer at 3½ inches, the Handbook at 2¼ inches. The Primer has many more pictures but the Handbook gives a better, closer view of the hardware. The reader is advised to look into the merits of each book (I have only written of the superficial differences in these two books). Suffice to say that the Primer is undoubtedly the best book ever published within its stated purpose.

Somewhere in between all this is **Independent Filmmaking**: A Complete Guide to 8mm, Super 8, Single 8 and 16mm Moviemaking, by Lenny Lipton (vellum cover) $6.50. Lipton is a writer on film—The Berkeley Barb, filmmaker and teacher. Being in between and independent is the **status quo** of the creative filmmaker.

It is not now fatuous to say that there is no book that meets the needs of the 8mm and Super 8 filmmaker. In 431 pages of no-margin-no-nonsense text, Lipton delivers his comprehensive research and experience in this field. He discusses rather than merely informs. He addresses his work to the man who is interested in developing a style of filmmaking on his own.

A Primer for Filmmaking will certainly gain a wide audience, but **Independent Filmmaking** will start a cult. Like **Low-Budget Features** it cuts out the crap of merchandising information, and places a solid tool in the filmmaker's hand. The value of any technical book lies in the individual's growing ability to use it in mastering his craft. This allows him a greater range of creative expression.

So, if this Spring your fancy turns to either lovemaking or filmmaking, a little bit of technique will make a big difference. If you want a primer, a handbook, a low budget or something independent for either pastime, look over the merchandise and make sure you get some solid content not just the packaging. Remember—Vive la difference!

RECENT RELEASES

D. W. Griffith: His Life and Work, Henderson, Robert M. *An in depth biography* pp 326 Ill., filmography, index, etc.	$12.25
Handbook of Film Production, Quick, John & La Bau, Tom (see review) pp 304 Ill.	$12.95
Hollywood Voices, Sarris, Andrew *Natives: Cukor, Mamoulian, Preminger* *Fugitives: Huston, Losey, N. Ray, Polonsky, Wells* pp 180 Ill.	$ 9.00
Jean Renoir, Braudy, Leo *The World of His Films* Filmography, Index, etc., pp 286 Ill.	$10.25
Low Budget Features, Brown, William O. (see review) pp 231 Ill. Vellum	$20.00
Second Sight, Schickel, Richard *Notes on Some Movies 1965–1970* Film Reviews pp 351	$10.75

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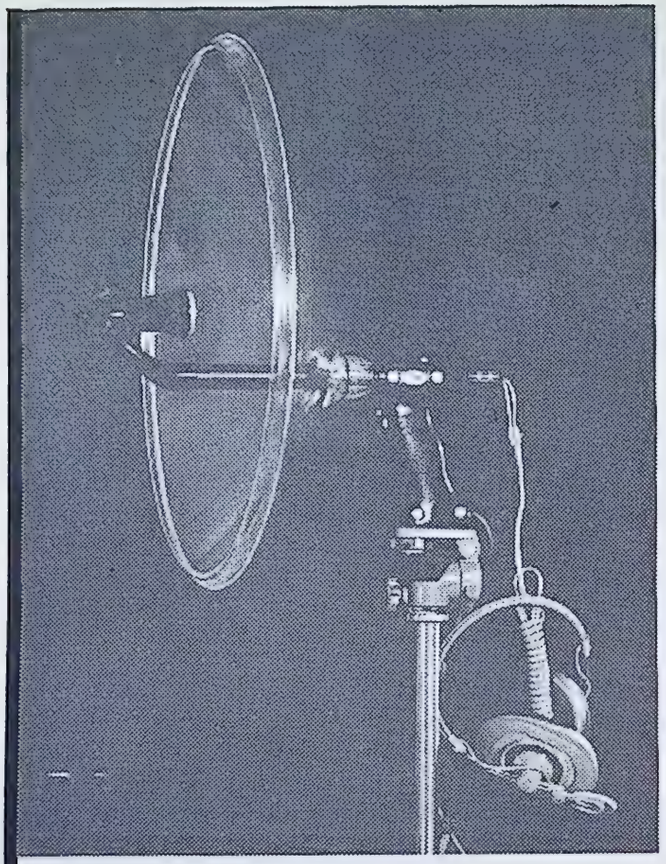

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ON LOCATION

anomie

by Peter Benison

ANOMIE, *produced by Salvatore Gabbamonte (for Uranus Film Organization, Inc. Montreal), directed by Claude Castravelli, D.O.P.: Peter Benison. Synopsis: Set in the student ghetto and the university, this film shows life styles of several students and the relationships between them. When the harsh realities of another world clash with theirs, the viewer is left to decide if the students' life style is adequate or desirable.*

When I was first approached last November to work on Anomie, I was told the film, a colour feature, was intended primarily for the university circuit. As I had come from a film society background, I knew a film of this type would be lucky to get $200 a showing (more like $75-$150).

The economics didn't seem to fit, so I went over the financial details with the producer, which only took five minutes. By all accounts, this was your average two million dollar feature. After 'Canadianization' the cost had dropped to thirty eight thousand.

"I see," I said, "you think you can make a 90 minute colour feature, even in 16mm for just over thirty eight thousand?

"No," he replied, "of course not." I breathed a sigh of relief, the whole thing was a joke.

"Where do you think I'm going to get that kind of money? he continued. I was on my guard again.

"We've had to make revisions and the budget is now $13,500."

This was rather hard for me to take, but as most of the shooting was to be on weekends (the cast was recruited from the local universities), I decided to go along with the gag.

Although my main interests were photographic, the cameraman had already been lined up, so I agreed to do the sound.

Day one arrives, and there I am on the 'set' (a borrowed house, no expense). To my surprise, the battered Bolex I had expected to see, wasn't there. Instead an Eclair along with batteries, sync cables, filters and tripod was on hand. A Nagra and Sennheiser comprised my sound equipment.

Another shock. I discovered that my payment, along with everyone else's was to be deferred until the film showed a profit. There were no transportation costs, and after the pizza arrived for lunch, I discovered there weren't any meal expenses either. This venture was going to cost me money.

As we were about to begin, I saw with horror, where else they were saving money: no lights! Actually this wasn't quite true, there were a few photofloods in reflectors. Admittedly the areas to light were small but how could there be any control? Simple, I was told, just flood it until you get an exposure. It seemed that lighting wasn't important other than to get an image on the stock.

The following day, I screened a couple of rolls, they had shot the week before as a test, and this lighting philosophy was evident. Sure, there was an exposure most of the time, but there certainly wasn't any character, and all the interiors looked the same regardless of the time of day.

It was at this point I felt I could contribute more than sound recording. I proceeded to hunt up a Colortran Multi-10 (focussing 1000wt), and two 650's. Not much, but a definite improvement. Another shortcut: no generators or electrician. Fortunately there was nothing too large to light, but even still I was surprised at what could be done with so little.

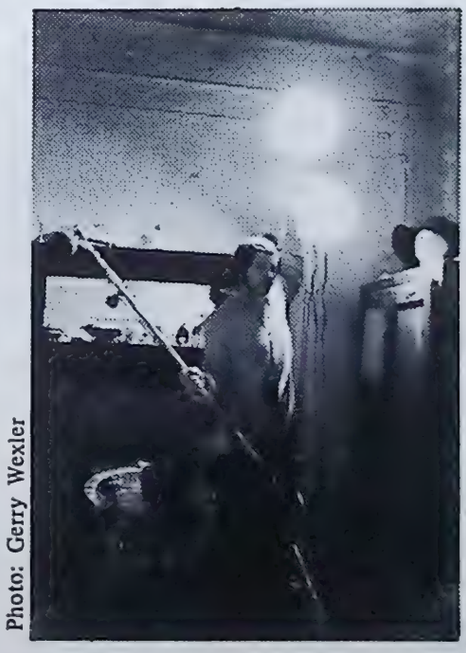

Photo: Gerry Wexler

Peter Benison

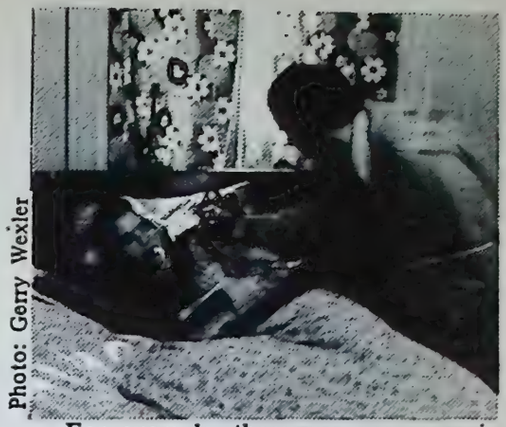

Photo: Gerry Wexler

For example, there was one scene in the bedroom where Marie comes in to wake up Jane about an important letter. Although the day was to be sunny, (it had to match with later scenes), they were planning to start the scene in the dark, and then have the room lights go on. Not only would this lead to continuity problems, but it also wouldn't set the scene effectively.

To make matters worse, the bed was by a window. Taking a few extra moments, I put the Multi-10 out on the balcony, and shone it through the drapes. Although it was night and snowing, the light hitting the drapes and the strong beam coming through the slit in the drapes crossed the occupant and made all the difference in the world. It indicates the time for day and suggests the heroine is not an early riser. A minor point, but nonetheless, tells the audience something about her. While it's no Academy Award stuff, that one light made a difference.

Another one light situation comes to mind.Our three stars walk into their apartment one night to find it ransacked. As the scene opens, the camera is in the messed-up room and is facing the hall. The hall wall is covered with books and an aquarium. Only the aquarium light is on when they enter. They can't be seen yet, but they can be heard coming into the porch, and the light goes on. The porch light nicely sidelights the books and gives an indication of the type of dwelling. In addition when the heroine walks into view and sees the room (face to camera), her surprised expression is heightened by this dramatic lighting. All with one 650!

The filming continued and so far two and a half hours of footage has been synced up with KEM. The 'budget' is being reviewed to determine whether or not we stay with the KEM or go back to the syncronizer and squawk box.

Apparently, to date, the cost has only been $4500 and it doesn't look like it'll go much higher. It has been a real lesson in co-operation, ingenuity and low budget filmmaking.

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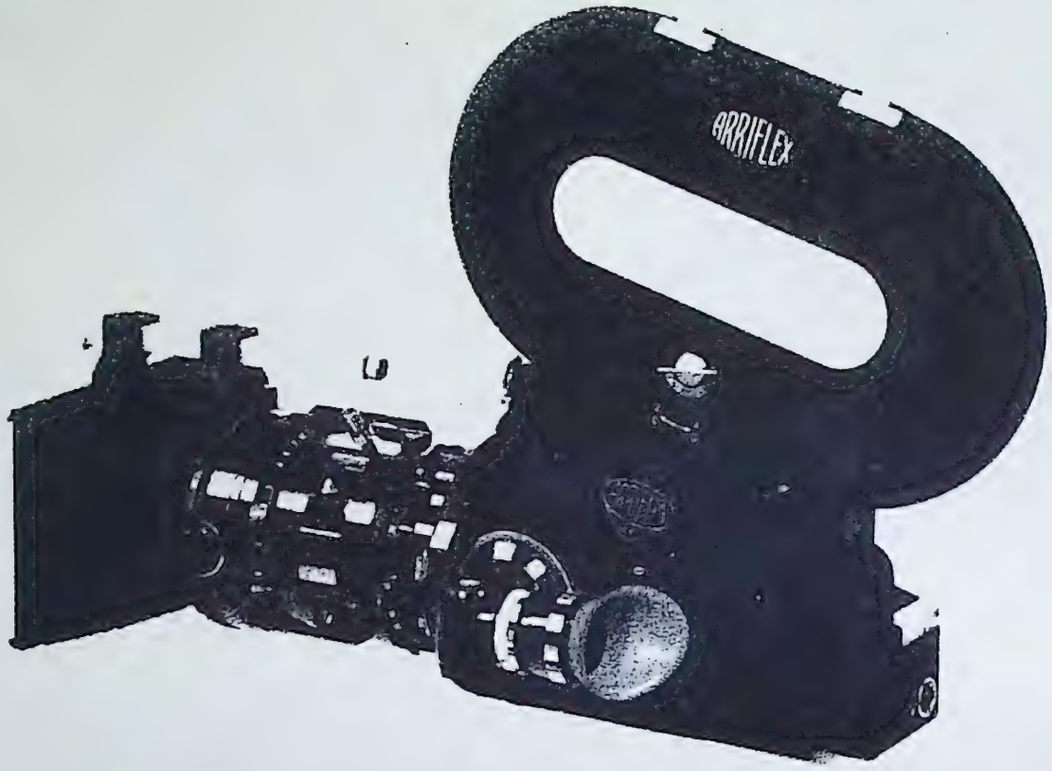

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CSC ASSIGNMENTS

AUSTRALIA

CHRISTOPHER FRYMAN – shot ROAD SAFETY series in Australia for Grahame Jennings as a tender from the Australian Commonwealth Film Unit; did freelance work in Sydney; and staff work for Australian Broadcasting Commission. He's currently director/cameraman for BISNIS BELONG TURIS for the Papua New Guinea Tourist Board; and writer/ director/cameraman for A WORLD EMERGING for South Pacific Breweries. Upcoming assignments include being director/cameraman for UNTITLED FILM for Trans Australia Airlines.

CALGARY

GERRY MOIR – finished shooting SPRING FASHIONS for the Bay, and a Toyota commercial. Currently working on various commercials for Woodwards Stores. Upcoming assignments include other commercials.

EDMONTON

D.C. RANSON – is currently working on PORTRAIT OF A PIPELINE for Banister Construction and BIG LITTLE VACATIONS for Pacific Western Airlines.

LONDON, ENGLAND

LOUIS WOLFERS – is working as head of camera department of the National Film School in Beaconsfield, Buckinghamshire. Most recent assignments were BORN TO BE SMALL for ATV; a film on heart surgery and 'blue babies' for World Wide Pictures of London sponsored by Beechams International.

MONTREAL

WALLY GENTLEMAN, C.S.C. – recently completed post-production for International Nickel called NEW CITY NORTH. His current work includes scripting and storyboarding of a feature film. A future assignment is location shooting in Iran.

J.P. GRATTAN – completed WORLD CUP CURLING in Germany, worked for Air Canada, ABC, CBS, CTV; and finished a new industrial film on pulpmills. Currently working for ABC and CBS on News Assignments – CHINA PING-PONG TEAM and NIXON IN CANADA. Various commercials, NHL playoffs, ABC and CBS News assignments belong to his future work.

ARNOLD E. HAGUE – was director of photography on two 16mm films – CN 71 and STEAM. Planning the photography for CN 72 will be his next assignment.

KARL LUDVIK – finished wide-screen shooting on 16mm (equipment for filming and screening available in Canada and eventually in the USA). He is doing research on make-up for 7252, 7242, and 7254 on differences and problems. An upcoming assignment is transferring from video-tape to film.

RON WEGODA – most recent assignments were a film for UPITN Sports called AIR CUSHION DIVING, and for CBC News the films LABOR VIOLENCE and SEPT ISLES. His current work includes a film about the Chinese Ping-Pong Team also for UPITN and CBC News. Upcoming assignments include a documentary for UPITN about Nixon's visit to Ottawa.

TORONTO

LANCE CARLSON – shot and directed two documentaries in Cuba and is now working on the ARGO ALL TERRAIN VEHICLE for ATV.

EDMOND DE FAY – flew to Tokyo and Manila recently to begin shooting two CBC/Religious Television Associates co-productions for the MAN ALIVE series. A third half/hour co-production focuses on Canadian surgeon/missionary Dr. McClure, who is in Borneo working on a public health project at the request of the Malaysian government. Ed's Far Eastern shooting trip is also an experiment for him: for the first time he is using the new Bolex 16 Pro camera. The producer on the shoot is Des McCalmont, and director/ writer/ researcher is Peter Flemington. From Indonesia, they fly to Geneva to film additional segments of the stories at World Council of Churches headquarters. Ed will report on the camera's performance and trip highlights in our next issue.

WILLIAM DUNN – was cameraman/ director on BEAUTY BUSINESS IN CANADA and worked on TRANQUILITY BASE, a 16mm Eastmancolor short subject. Current assignments include HISTORY OF BEARDS for Gillette as cameraman/director, and shooting a short subject on location at Sand Dunes of Picton, Ontario.

CHRISTOPHER P. FRYMAN – finished the filming of ROAD SAFETY, and two children's films for the Commonwealth Film Unit in Australia. He is currently working on NEW GUINEA, a 16mm film for the Papua New Guinea Tourist Board. His next project will be RAINFOREST for the Tourist Board.

EDWARD B. HIGGINSON – made an hour-long documentary for the Tuesday night CBC show, called IT'S THE WINNING THAT COUNTS directed by Graham Woods. He will do several more Tuesday night shows for CBC.

HARRY MAKIN C.S.C. – is working on IMAGES OF CANADA which is a series about the early history of Canada, a CBC production narrated by George Robertson.

REGINALD H. MORRIS C.S.C. – did commercials for HELLMANN'S MAYONNAISE, ELECTROHOME T.V., and CANADIAN REHABILITATION COUNCIL.

DAVID M. OSTRIKER – was D.O.P. on the Public Service announcement THE ONTARIO WOLF BOUNTY and also the commercial for the HOME SHOW. Current assignments include a commercial for Textile Industries, and WYNDHAM PANTS for Shunka Productions. Upcoming work will be as D.O.P. on a commercial for CNA ASSURANCE, also for Shunka.

KENNETH E. POST C.S.C. – completed PEOPLE IN OIL f mperial Oil which was shot coast to coast across Canada. He is presently shooting INSIDE/OUT series for O.E.C.A.

HERB TAYLOR C.S.C. – has just joined Crawley Films as producer in their Toronto office. Currently, he is shooting material for the Metro Toronto Regional Conservation Authority.

VANCOUVER

KELLY DUNCAN – recently completed television commercials for Castle Wines, B.C. Telephone, and Squeak Clean. He is presently working on a thirty-minute sales promotion film for Roman Meal Bread called BREAD ON THE TABLE.

NORMAN KEZIERE – current assignments include a 16mm color travel film on Vancouver Island called ISLAND EDEN.

WINNIPEG

JACK HARREVELD – finished a half-hour color production, L.F.A. total hip replacement. Currently, he is filming the placing of the aortic valve, a 20-minute color film. Upcoming assignments include a 15-minute color film on suction.

CINEMA CANADA sincerely apologizes to John W. Seale, CSC of Victoria, British Columbia for listing him under the alias of John V. Senk in our last issue. This illustrates a problem we have with the C.S.C. Assignment sheets: sometimes signatures are hard to decipher! Since we cannot know every cinematographer's name (we are learning them quickly!) may we ask that next time the C.S.C. membership fill out the assignment forms and **PLEASE PRINT YOUR FULL NAME** in addition to your signature! We sincerely thank each and every one who sent in the forms for the first two issues, and would like to urge all Canadian cameramen to keep us posted about assignments in the future!

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Cont'd from page 39

The argument of censorship is entirely fatuous. It has never been suggested that a quota be applied in the form of affirmative discrimination i.e. artifically protecting Canadian films by banning all foreign material: the best of our cinema has long been, and will perhaps continue to be, European imports. Rather a quota is suggested as a measure with a ceiling of 50 per cent as a built in safeguard which will insert some common sense into the total imbalance of our present situation.

Indeed if any charge of censorship can be laid it is on the doorstep of our present system, which operates on an unacknowledged quota for imported films. Member of Parliament, M. Rose, in questioning the CFDC before the Commons Committee on Broadcasting, alleged that: "They (the chains) have a quota in effect which says . . . 90 per cent of . . . films in our theatres are going to be produced outside Canada, and that we will allow occasionally one or two of yours. If that is not a quota I do not know what it is. So if they have got a quota, then we need a quota . . . all these things to develop a Canadian identity and then we let the bars down to all kinds of cultural imperialism in the form of probably the most direct, if we believe what McLuhan has to say – it is not the written tradition, but the oral and visual impact is far greater . . . I thinb it is self-defeating and inane."

The idea that a quota would bankrupt theatres is firmly planted in the minds of the exhibitors and distributors. It is, as Mr. Taylor and Mr. Blumson demonstrate, based on the belief that no one would want to see a Canadian film; therefore no one would pay a theatre admission to see one; therefore any theatre showing one would quickly go bankrupt. An interesting hypothesis, far removed as it is from the demonstrable fact.

The confusion is simply explained if you stop to consider what would happen if Canadian films began to take a significant amount of screening time. The theatres would probably continue their normal profit and loss situation. However, part of the profits would have to be paid outside the closed circuit of foreign control to the Canadian films. There would doubtless be less profit for the companies involved: but that is not the same thing as less profit generally. Their profit loss would be Canadian profit gain which is long overdue: film is still the biggest drawing entertainment in the country but under the present system there is neither profit nor benefit in that fact for Canada.

The United States has had its finger on too many of Canada's cultural jugulars for too long. It has produced a dangerous apathy and part of the job of Canadian films is to break that dependency on another culture. Film, as Canada's other arts, has now to insist upon a reasonable autonomy.

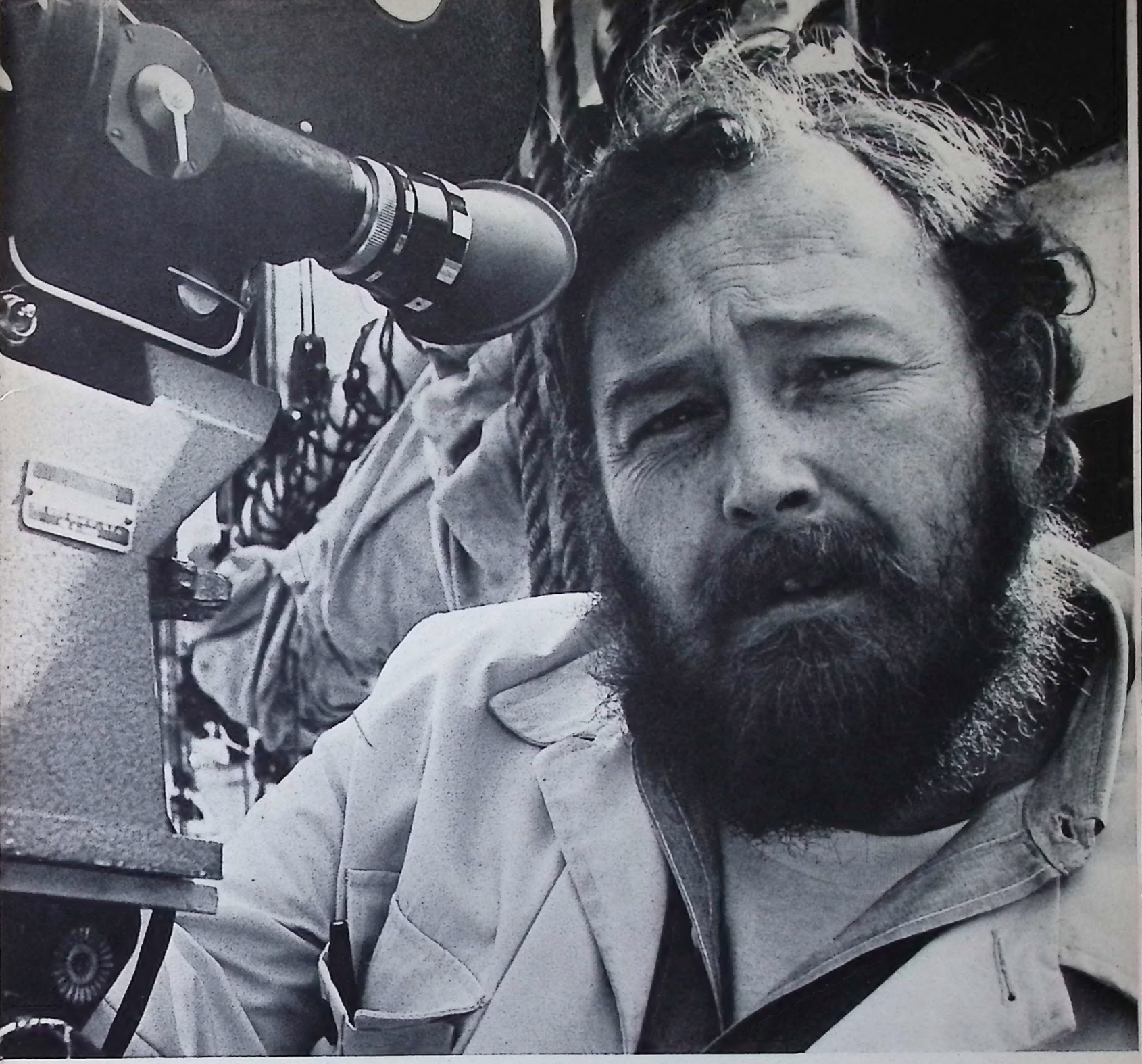
A quota is not politically dicey in the present climate of national retrieval. Imposing it is going to jeopardize nothing more serious than the commercial profit of foreign owned companies and a system which is operating to the detriment of our filmmakers, audiences, culture and economy. It's a priority which should not be open to question.

The Federal Government took a major and innovative step when it established the CFDC. Whatever its failings, that organization has salvaged the possibility of a film industry and made it a reality. In that retrieval was the real challenge. Having done that Government cannot, in conscience, fail to follow through on its intention with use of the largest lever – legislation – to guarantee the industry's survival, and its nationality. To achieve it we are going to have to make films which are Canadian. It is not coincidence that the best films we have made in Canada, and the ones which were noticed outside – the films of the NFB; the features Mon Oncle Antoine, Goin' Down the Road; the best of the Quebec Films – have been unmistakably rooted in their own country.

So were the films of Sweden, Italy, France, of Bergman, Godard, Fellini.

Canada's real filmmakers have something to say to us, and they are equipped to say it well enough for the box office, as well as the critics. Through them Canada has a chance to build something unique with its own identity and impact. Perhaps she won't but the resources of the country – the production funds, the facilities, and a reasonable percentage of the theatre bookings, must be utilized primarily for them, not for a branch plant industry.

We are also going to have to control the forums for the exhibition of our films, and have confidence in our own maturity to fill those forums with Canadian audiences and artists.



"We weren't looking for awards ... but as soon as we saw the rushes, we all felt we had a winner ... and as it turned out, we were right ... I worked harder on that film than any I've ever shot ... maybe it's because I had more freedom ... the director trusted my judgment and used me as his eyes and sounding board ... we pored over movies and stills for months, looking for that flat, shallow effect in the images ... I used special lenses to capture the same kind of visual texture on film ... and we took no chances with film quality, either ... we used the total Eastman Color System throughout—from first negs to final release prints ... and this included Eastman's technical help whenever we needed it ... and it really paid off—not only at the festivals, but at the box office ... and that's what it's all about ..."

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